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# **basic education**

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

## **SENIOR CERTIFICATE EXAMINATIONS**

**ENGLISH HOME LANGUAGE P2**

**2017**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 25 pages.**

**INSTRUCTIONS AND INFORMATION**

1. Read this page carefully before you begin to answer the questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied. 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 from SECTION A, ONE from SECTION B and ONE from 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.

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.

**TABLE OF CONTENTS**

<b>SECTION A: POETRY</b>			
<b>Prescribed Poetry: Answer ANY TWO questions.</b>			
<b>QUESTION NO.</b>	<b>QUESTION</b>	<b>MARKS</b>	<b>PAGE NO.</b>
1. 'London'	Essay question	10	6
2. 'Autumn'	Contextual question	10	7
3. 'Futility'	Contextual question	10	8
4. 'In Detention'	Contextual question	10	9
<b>AND</b>			
<b>Unseen Poetry: COMPULSORY question</b>			
5. 'Nightsong: City'	Contextual question	10	10
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
6. <i>Animal Farm</i>	Essay question	25	11
7. <i>Animal Farm</i>	Contextual question	25	11
8. <i>Pride and Prejudice</i>	Essay question	25	14
9. <i>Pride and Prejudice</i>	Contextual question	25	14
10. <i>The Great Gatsby</i>	Essay question	25	17
11. <i>The Great Gatsby</i>	Contextual question	25	17
<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
12. <i>Othello</i>	Essay question	25	20
13. <i>Othello</i>	Contextual question	25	20
14. <i>The Crucible</i>	Essay question	25	23
15. <i>The Crucible</i>	Contextual question	25	23

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

**CHECKLIST**

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK (✓)
A: Poetry (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen Poetry)	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 question and ONE CONTEXTUAL question.  
You may NOT answer TWO essay questions or TWO contextual questions.

**SECTION A: POETRY****PRESCRIBED POETRY**

Answer any TWO of the following questions.

**QUESTION 1: POETRY – ESSAY QUESTION**

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

**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 Infants cry of fear,  
In every voice: in every ban,  
The mind-forg'd manacles I hear

5

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

10

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

15

Blake portrays the suffering citizens of London as being responsible for their own oppression.

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

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

**[10]**

**QUESTION 2: POETRY – CONTEXTUAL QUESTION**

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

**AUTUMN – Roy Campbell**

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

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

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

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

- 2.1 How does the first stanza evoke admiration for Winter? (2)
- 2.2 Explain the implication of the word, 'brim' (line 14) in the context of the third stanza. (2)
- 2.3 Refer to line 10: 'Let in the needles of the noon.'  
Comment on the appropriateness of this image in context. (3)
- 2.4 Campbell's poem is about the interdependence of the seasons.  
To what extent do you agree with the above statement? Justify your response with reference to the poem as a whole. (3)
- [10]**



**QUESTION 3: POETRY – CONTEXTUAL QUESTION**

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

**FUTILITY – Wilfred Owen**

Move him into the sun –  
Gently its touch awoke him once,  
At home, whispering of fields unsown,  
Always it woke him, even in France,  
Until this morning and this snow. 5  
If anything might rouse him now  
The kind old sun will know.

Think how it wakes the seeds –  
Woke, once, the clays of a cold star.  
Are limbs, so dear-achieved, are sides, 10  
Full-nerved – still warm – too hard to stir?  
Was it for this the clay grew tall?  
O what made fatuous sunbeams toil  
To break earth's sleep at all?

- 3.1 What are the implications of the word, 'home' (line 3) in context? (2)
- 3.2 Explain the effect of personifying the sun in stanza 1. (2)
- 3.3 Refer to lines 10–14: 'Are limbs, so ... sleep at all?'  
Comment on how the rhetorical questions introduce a change of tone in the poem. (3)
- 3.4 In 'Futility', Wilfred Owen strongly opposes the idea that it is noble and good to die for one's country.  
To what extent do you agree with the above statement? Justify your response with reference to the poem as a whole. (3)  
**[10]**

**QUESTION 4: POETRY – CONTEXTUAL QUESTION**

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

**IN DETENTION – Chris van Wyk**

He fell from the ninth floor	
He hanged himself	
He slipped on a piece of soap while washing	
He hanged himself	
He slipped on a piece of soap while washing	5
He fell from the ninth floor	
He hanged himself while washing	
He slipped from the ninth floor	
He hung from the ninth floor	
He slipped on the ninth floor while washing	10
He fell from a piece of soap while slipping	
He hung from the ninth floor	
He washed from the ninth floor while slipping	
He hung from a piece of soap while washing	

- 4.1 What would the police like people to believe about the deaths of prisoners in detention? (2)
- 4.2 What is the significance of using the pronoun, 'He', throughout the poem? (2)
- 4.3 Comment on the appropriateness of the tone of the poem. (3)
- 4.4 'In Detention' is a satirical poem.

To what extent do you agree with the above statement? Justify your response with reference to the poem as a whole.

(3)  
**[10]**

**AND**

**UNSEEN POETRY (COMPULSORY)****QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**

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

**NIGHTSONG: CITY – Dennis Brutus**

Sleep well, my love, sleep well:  
the harbour lights glaze over restless docks,  
police cars cockroach through the tunnel streets;

from the shanties' creaking iron-sheets  
violence like a bug-infested rag is tossed  
and fear is immanent<sup>1</sup> as sound in the wind-swung bell;

5

the long day's anger pants from sand and rocks;  
but for this breathing night at least,  
my land, my love, sleep well.

**Glossary:** immanent<sup>1</sup> – ingrained; inevitable

- 5.1 What impression does the word, 'restless' (line 2) suggest about life on the docks? (2)
- 5.2 Account for the speaker's use of the word, 'cockroach' (line 3) to describe the police cars. (2)
- 5.3 Refer to line 5: 'violence like a bug-infested rag'.  
Comment on the effectiveness of this image in the context of the poem. (3)
- 5.4 The title of the poem is ironic.  
To what extent do you agree with the above statement? Justify your response with reference to the poem as a whole. (3)
- [10]**

**TOTAL SECTION A: 30**

**SECTION B: NOVEL**

Answer ONLY on the novel you have studied.

**ANIMAL FARM – George Orwell**

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

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

*Animal Farm* explores the notion that characters can be both admirable and seriously flawed.

Critically assess the validity of 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**

The windmill was in ruins.

With one accord they dashed down to the spot. Napoleon, who seldom moved out of a walk, raced ahead of them all.

...

Napoleon paced to and fro in silence, occasionally snuffing at the ground. His tail had grown rigid and twitched sharply from side to side, a sign in him of intense mental activity. Suddenly he halted as though his mind were made up.

5

'Comrades,' he said quietly, 'do you know who is responsible for this? Do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL!' he suddenly roared in a voice of thunder, 'Snowball has done this thing! In sheer malignity, thinking to set back our plans and avenge himself for his ignominious expulsion, this traitor has crept here under cover of night and destroyed our work of nearly a year. Comrades, here and now I pronounce the death sentence upon Snowball. "Animal Hero, Second Class", and half a bushel of apples to any animal who brings him to justice. A full bushel to anyone who captures him alive!'

10

The animals were shocked beyond measure to learn that even Snowball could be guilty of such an action. There was a cry of indignation, and everyone began thinking out ways of catching Snowball if he should ever come back. Almost immediately the footprints of a pig were discovered in the grass at a little distance from the knoll.

15

...

'No more delays, comrades!' cried Napoleon when the footprints had been examined. 'There is work to be done. This very morning we begin rebuilding the windmill, and we will build all through the winter, rain or shine. We will teach this miserable traitor that he cannot undo our work so easily. Remember, comrades, there must be no alteration in our plans: they shall be carried out to the day. Forward, comrades! Long live the windmill! Long live Animal Farm!'

[Chapter 6]

- |     |  |     |
|-----|--|-----|
| 7.1 | Account for Napoleon's wanting to blame Snowball for the destruction of the windmill.      | (3) |
| 7.2 | Refer to lines 9–12: 'Snowball has done ... nearly a year.'                                |     |
|     | Is Napoleon accurate in his characterisation of Snowball? Justify your response.           | (3) |
| 7.3 | Refer to lines 20–21: 'This very morning ... rain or shine.'                               |     |
|     | Explain Napoleon's reasons for insisting that the animals 'begin rebuilding the windmill'. | (3) |
| 7.4 | Comment on the atmosphere that has developed on Animal Farm.                               | (3) |

**AND**

**EXTRACT B**

And now, [Mr Pilkington] said finally, he would ask the company to rise to their feet and make certain that their glasses were full. 'Gentlemen,' concluded Mr Pilkington, 'gentlemen, I give you a toast: To the prosperity of Animal Farm!'

■ ■ ■

When the cheering had died down, Napoleon, who had remained on his feet, intimated that he too had a few words to say.

...

Hitherto the animals on the farm had had a rather foolish custom of addressing one another as 'Comrade'. This was to be suppressed. There had also been a very strange custom, whose origin was unknown, of marching every Sunday morning past a boar's skull which was nailed to a post in the garden. This too would be suppressed, and the skull had already been buried. His visitors might have observed, too, the green flag which flew from the masthead. If so, they would perhaps have noted that the white hoof and horn with which it had previously been marked had now been removed. It would be a plain green flag from now onwards.

He had only one criticism, he said, to make of Mr Pilkington's excellent and neighbourly speech. Mr Pilkington had referred throughout to 'Animal Farm'. He could not of course know – for he, Napoleon, was only now for the first time announcing it – that the name 'Animal Farm' had been abolished. Henceforward the farm was to be known as 'The Manor Farm' – which, he believed, was its correct and original name.

'Gentlemen,' concluded Napoleon, 'I will give you the same toast as before, but in a different form. Fill your glasses to the brim. Gentlemen, here is my toast: To the prosperity of The Manor Farm!'	20
[Chapter 10]	

- 7.5 Place the above extract in context. (3)
- 7.6 Refer to lines 6–13: 'Hitherto the animals ... from now onwards.'
- Symbols and rituals play an important role in the daily life of Animal Farm.
- Comment on the fact that the symbols and rituals are abolished by the pigs. (3)
- 7.7 Refer to lines 19–21: 'I will give ... The Manor Farm!'
- Drawing on your knowledge of the novel as a whole, discuss the irony of Napoleon's 'toast'. (3)
- 7.8 *Animal Farm* is a criticism of a totalitarian regime.
- Critically discuss whether the novel is successful as a criticism of totalitarianism. (4)
- [25]**

**PRIDE AND PREJUDICE – Jane Austen**

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

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

In *Pride and Prejudice* the main character is both admirable and significantly flawed.

Critically assess the validity of 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**

[Mr Collins said] 'She has only one daughter, the heiress of Rosings, and of very extensive property.'

'Ah!' cried Mrs Bennet, shaking her head, 'then she is better off than many girls. And what sort of young lady is she? Is she handsome?'

'She is a most charming young lady indeed. Lady Catherine herself says that, in point of true beauty, Miss de Bourgh is far superior to the handsomest of her sex, because there is that in her features which marks the young woman of distinguished birth. She is unfortunately of a sickly constitution, which has prevented her making that progress in many accomplishments which she could not otherwise have failed of, as I am informed by the lady who superintended her education ...

5

...

I have more than once observed to Lady Catherine that her charming daughter seemed born to be a duchess, and that the most elevated rank, instead of giving her consequence, would be adorned by her. – These are the kind of little things which please her ladyship, and it is a sort of attention which I conceive myself peculiarly bound to pay.'

15

'You judge very properly,' said Mr Bennet, 'and it is happy for you that you possess the talent of flattering with delicacy. May I ask whether these pleasing attentions proceed from the impulse of the moment, or are the result of previous study?'

'They arise chiefly from what is passing at the time, and though I sometimes amuse myself with suggesting and arranging such little elegant compliments as may be adapted to ordinary occasions, I always wish to give them as unstudied an air as possible.'

20

Mr Bennet's expectations were fully answered.

[Chapter 14]

- 9.1 Refer to lines 1–3: 'She has only ... than many girls.'
- What does Mrs Bennet's observation in line 3 suggest about the financial position of women in Austen's society? (3)
- 9.2 Refer to lines 5–7: 'Lady Catherine herself ... of distinguished birth.'
- How do these lines contribute to your understanding of Lady Catherine's character? (3)
- 9.3 Refer to lines 13–15: 'These are the ... bound to pay.'
- Suggest why Mr Collins feels indebted to Lady Catherine. (3)
- 9.4 Refer to lines 16–23: ' "You judge very ... were fully answered.'
- Comment on how Mr Bennet's expectations of Mr Collins 'were fully answered'. (3)

**AND****EXTRACT D**

'Why, especially, when you called, did you look as if you did not care about me?'	
'Because you were grave and silent, and gave me no encouragement.'	
'But I was embarrassed.'	
'And so was I.'	
'You might have talked to me more when you came to dinner.'	5
'A man who had felt less, might.'	
'How unlucky that you should have a reasonable answer to give, and that I should be so reasonable as to admit it! But I wonder how long you <i>would</i> have gone if you had been left to yourself! I wonder when you <i>would</i> have spoken, if I had not asked you! My resolution of thanking you for your kindness to Lydia had certainly great effect – <i>too much</i> , I am afraid; for what becomes of the moral, if our comfort springs from a breach of promise? For I ought not to have mentioned the subject. This will never do.'	10
...	
'Lady Catherine has been of infinite use, which ought to make her happy, for she loves to be of use. But tell me, what did you come down to Netherfield for? Was it merely to ride to Longbourn, and be embarrassed? Or had you intended more serious consequences?'	15
'My real purpose was to see <i>you</i> , and to judge, if I could, whether I might ever hope to make you love me. My avowed one, or what I avowed to myself, was to see whether your sister was still partial to Bingley, and, if she were, to make the confession to him which I have since made.'	20
[Chapter 60]	



- 9.5 Refer to line 3: 'But I was embarrassed.'  
Account for Elizabeth's embarrassment. (3)
- 9.6 Comment on the significance of Darcy's acknowledgement in line 4, 'And so was I.' (3)
- 9.7 Discuss how Elizabeth's assessment that Lady Catherine ought to be 'happy' (line 13) is ironic in this context. (3)
- 9.8 In EXTRACT D, Darcy and Elizabeth are engaged in a serious conversation.  
Do you think that this conversation is unorthodox or unusual in Austen's society? Justify your response. (4)  
**[25]**

**THE GREAT GATSBY – F Scott Fitzgerald**

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

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

Gatsby is both admirable and significantly flawed. However, his admirable qualities are more significant than his flaws.

Critically assess the validity of 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**

'My house looks well, doesn't it?' he demanded. 'See how the whole front of it catches the light.'

I agreed that it was splendid.

'Yes.' His eyes went over it, every arched door and square tower. 'It took me just three years to earn the money that bought it.'

5

'I thought you inherited your money.'

'I did, old sport,' he said automatically, 'but I lost most of it in the big panic – the panic of the war.'

I think he hardly knew what he was saying, for when I asked him what business he was in he answered: 'That's my affair,' before he realised that it wasn't an appropriate reply.

10

'Oh, I've been in several things,' he corrected himself. 'I was in the drug business and then I was in the oil business. But I'm not in either one now.' He looked at me with more attention. 'Do you mean you've been thinking over what I proposed the other night?'

Before I could answer, Daisy came out of the house and two rows of brass buttons on her dress gleamed in the sunlight.

15

'That huge place *there*?' she cried pointing.

'Do you like it?'

'I love it, but I don't see how you live there all alone.'

'I keep it always full of interesting people, night and day. People who do interesting things. Celebrated people.'

20

[Chapter 5]

- 11.1 Refer to line 9: 'I think he hardly knew what he was saying'.  
Account for Gatsby's current state of mind. (3)
- 11.2 Refer to lines 1–2: 'My house looks ... catches the light.'  
Explain the significance of Gatsby's house. (3)
- 11.3 Refer to lines 13–14: 'Do you mean ... the other night?'  
Comment on what this question indicates about Nick's and Gatsby's respective moral codes. (3)
- 11.4 Suggest how Gatsby's parties reflect the lifestyle of many people in Fitzgerald's America. (3)

**AND****EXTRACT F**

'I found out what your "drugstores" were.' He turned to us and spoke rapidly. 'He and this Wolfshiem bought up a lot of sidestreet drugstores here and in Chicago and sold grain alcohol over the counter. That's one of his little stunts. I picked him for a bootlegger the first time I saw him, and I wasn't far wrong.'	
'What about it?' said Gatsby politely. 'I guess your friend Walter Chase wasn't too proud to come in on it.'	5
'And you left him in the lurch, didn't you? You let him go to jail for a month over in New Jersey. God! You ought to hear Walter on the subject of <i>you</i> .'	
'He came to us dead broke. He was very glad to pick up some money, old sport.'	
'Don't you call me "old sport"!' cried Tom. Gatsby said nothing. 'Walter could have you up on the betting laws too, but Wolfshiem scared him into shutting his mouth.'	10
That unfamiliar yet recognisable look was back again in Gatsby's face.	
'That drugstore business was just small change,' continued Tom slowly, 'but you've got something on now that Walter's afraid to tell me about.'	
I glanced at Daisy, who was staring terrified between Gatsby and her husband, and at Jordan, who had begun to balance an invisible but absorbing object on the tip of her chin. Then I turned back to Gatsby – and was startled at his expression. He looked – and this is said in all contempt for the babbled slander of his garden – as if he had 'killed a man.' For a moment the set of his face could be described in just that fantastic way.	15 20
It passed, and he began to talk excitedly to Daisy, denying everything, defending his name against accusations that had not been made. But with every word she was drawing further and further into herself, so he gave that up, and only the dead dream fought on as the afternoon slipped away, trying to touch what was no longer tangible, struggling unhappily, undespairingly, toward that lost voice across the room.	25
...	
Her frightened eyes told that whatever intentions, whatever courage she had had, were definitely gone.	
[Chapter 7]	

- 11.5 Account for the confrontation between Tom and Gatsby. (3)
- 11.6 Refer to lines 3–4: 'I picked him ... wasn't far wrong.'  
Discuss the irony of Tom's attitude to Gatsby. (3)
- 11.7 Refer to lines 22–23: 'But with every word she was drawing further and further into herself'.  
Comment on whether Daisy's reaction in this extract is typical of her character up to this point in the novel. (3)
- 11.8 Refer to lines 23–24: 'only the dead dream fought on as the afternoon slipped away'.  
Using this extract as a starting point, critically discuss to what extent Gatsby's dream has been unattainable from the beginning. (4)
- [25]**

**TOTAL SECTION B: 25**

**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**

To a significant degree, Othello deserves what happens to him.

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 13: OTHELLO – CONTEXTUAL QUESTION**

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

**EXTRACT G**

Venice. A street.

*Enter Roderigo and Iago*

RODERIGO

Tush – never tell me! I take it much unkindly  
That thou, Iago, who hast had my purse  
As if the strings were thine, shouldst know of this.

5

IAGO

'Sblood, but you will not hear me!  
If ever I did dream of such a matter,  
Abhor me.

RODERIGO

Thou told'st me thou did'st hold him in thy hate.

IAGO

Despise me if I do not. Three great ones of the city,  
In personal suit to make me his lieutenant,  
Off-capped to him; and by the faith of man  
I know my price – I am worth no worse a place.

10

But he, as loving his own pride and purposes,  
Evades them with a bombast circumstance,  
Horribly stuffed with epithets of war,  
And in conclusion

15

Nonsuits my mediators. For 'Certes', says he,  
'I have already chose my officer.'

And what was he?

20

Forsooth, a great arithmetician,  
 One Michael Cassio, a Florentine –  
 A fellow almost damned in a fair wife –  
 That never set a squadron in the field,  
 Nor the division of a battle knows  
 More than a spinster – unless the bookish theoric,  
 Wherein the toged consuls can propose  
 As masterly as he.

25

[Act 1, Scene1]

- 13.1 Refer to lines 3–5: 'Tush – never tell ... know of this.'  
 Account for Roderigo's current state of mind. (3)
- 13.2 Explain how this extract sets the scene for the events that follow. (3)
- 13.3 Refer to lines 6–8: ' 'Sblood, but you ... Abhor me.'  
 Suggest how Iago's choice of language is intended to influence Roderigo. (3)
- 13.4 Refer to line 14: 'But he, as loving his own pride and purposes'.  
 Discuss the irony in Iago's description of Othello. (3)

**AND****EXTRACT H**

IAGO  
 Be not you known on 't, I have use for it.  
 Go, leave me.  
*Emilia off*  
 I will in Cassio's lodging lose this napkin,  
 And let him find it. Trifles light as air  
 Are to the jealous confirmations strong  
 As proofs of holy writ.

...

OTHELLO  
 Ha, ha, false to me, to me?  
 IAGO  
 Why, how now, General! No more of that.  
 OTHELLO  
 Avaunt! Be gone! Thou hast set me on the rack.  
 I swear 'tis better to be much abused  
 Than but to know't a little.

IAGO  
 How now, my lord?

5

10

OTHELLO	
What sense had I of her stolen hours of lust?	
I saw't not, thought it not; it harmed not me.	15
I slept the next night well, fed well, was free and merry;	
I found not Cassio's kisses on her lips.	
He that is robbed, not wanting what is stolen,	
Let him not know't and he's not robbed at all.	
IAGO	
I am sorry to hear this.	20
OTHELLO	
I had been happy if the general camp,	
Pioners and all, had tasted her sweet body,	
So I had nothing known. O, now for ever	
Farewell the tranquil mind! Farewell content!	
Farewell the plumed troop, and the big wars	25
That make ambition virtue – O, farewell,	
Farewell the neighing steed and the shrill trump,	
The spirit-stirring drum, the ear-piercing fife,	
The royal banner, and all quality,	
Pride, pomp and circumstance of glorious war!	30
And, O ye mortal engines, whose rude throats	
The immortal Jove's dread clamours counterfeit,	
Farewell! Othello's occupation's gone.	
[Act 3, Scene 3]	

- 13.5 Refer to line 4: 'I will in Cassio's lodging lose this napkin'.  
Explain the significance of the handkerchief in the play. (3)
- 13.6 Refer to line 10: 'Thou hast set me on the rack.'  
Discuss how this image contributes to your understanding of Othello's state of mind at this stage in the play. (3)
- 13.7 Refer to Iago's responses to Othello in the following lines:  
'Why, how now, General! No more of that.' (Line 9)  
'How now, my lord?' (Line 13)  
'I am sorry to hear this.' (Line 20)  
Comment on Iago's intention in these lines. In your response, deal with these lines together and not separately. (3)
- 13.8 Refer to Othello's speech in lines 21–33: 'I had been ... Othello's occupation's gone.'  
Is Othello justified in making this highly dramatic speech? Argue in support of your response, using your knowledge of the play as a whole. (4)  
**[25]**

**THE CRUCIBLE – Arthur Miller**

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

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

To a significant degree, the hero of *The Crucible* deserves what happens to him.

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 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

**EXTRACT I**

HALE	( <i>To all.</i> ) Now mark me, if the Devil is in her you will witness some frightful wonders in this room, so please to keep your wits about you. Mr Putnam, stand close in case she flies. Now, Betty, dear, will you sit up?	
	...	
PARRIS	( <i>in fright</i> ): How can it be the Devil? Why would he choose my house to strike? We have all manner of licentious people in the village!	5
HALE	What victory would the Devil have to win a soul already bad? It is the best the Devil wants, and who is better than the minister?	
GILES	That's deep, Mr Parris, deep, deep!	
	...	
HALE	<i>Now HALE takes her [Tituba's] hand. She is surprised.</i> Tituba. You must have no fear to tell us who they are, do you understand? We will protect you. The Devil can never overcome a minister. You know that, do you not?	10
TITUBA	( <i>kisses Hale's hand</i> ): Aye, sir, oh, I do.	
HALE	You have confessed yourself to witchcraft, and that speaks a wish to come to Heaven's side. And we will bless you, Tituba.	15
TITUBA	( <i>deeply relieved</i> ): Oh, God bless you, Mr Hale!	
HALE	( <i>with rising exaltation</i> ): You are God's instrument put in our hands to discover the Devil's agents among us. You are selected, Tituba, you are chosen to help us cleanse our village. So speak utterly, Tituba, turn your back on him and face God – face God, Tituba, and God will protect you.	20

[Act 1]

15.1 Refer to lines 5–6: 'How can it be the Devil? Why should he choose my house to strike?'

Account for Parris's current state of mind.

**(3)**



- 15.2 Refer to the stage directions in line 10: '*Now HALE takes her [Tituba's] hand. She is surprised.*'  
Suggest why Tituba is surprised when Hale takes her hand. (3)
- 15.3 Refer to Hale's '*rising exaltation*' (line 18).  
What does Hale's response reveal about his attitude at this stage of the play? (3)
- 15.4 Refer to lines 18–19: 'You are God's ... are selected, Tituba'.  
Discuss how Hale's words to Tituba have an influence on the other girls in the village. (3)

**AND****EXTRACT J**

DANFORTH	Mr Proctor. When the Devil came to you did you see Rebecca Nurse in his company? (PROCTOR <i>is silent.</i> ) Come, man, take courage – did you ever see her with the Devil?	
PROCTOR	( <i>almost inaudibly</i> ): No.	
	DANFORTH <i>now sensing trouble, glances at John and goes to the table, and picks up a sheet – the list of condemned.</i>	5
DANFORTH	Did you ever see her sister, Mary Easty, with the Devil?	
PROCTOR	No, I did not.	
DANFORTH	( <i>his eyes narrow on Proctor</i> ): Did you ever see Martha Corey with the Devil?	10
PROCTOR	I did not.	
DANFORTH	( <i>realising, slowly putting the sheet down</i> ): Did you ever see anyone with the Devil?	
PROCTOR	I did not.	
DANFORTH	Proctor, you mistake me. I am not empowered to trade your life for a lie. You have most certainly seen some person with the Devil. (PROCTOR <i>is silent.</i> ) Mr Proctor, a score of people have already testified they saw this woman with the Devil.	15
PROCTOR	Then it is proved. Why must I say it?	
DANFORTH	Why 'must' you say it! Why, you should rejoice to say it if your soul is truly purged of any love for Hell!	20
PROCTOR	They think to go like saints. I like not to spoil their names.	
DANFORTH	( <i>inquiring, incredulously</i> ): Mr Proctor, do you think they go like saints?	
	...	
DANFORTH	(PROCTOR <i>is silent.</i> ) To your knowledge was Rebecca Nurse ever – I speak my own sins; I cannot judge another. ( <i>Crying out, with hatred.</i> )	25
PROCTOR	I have no tongue for it.	

[Act 4]

- 15.5 Explain the significance of Danforth's eyes narrowing in line 9. (3)
- 15.6 Discuss the irony in 'I am not empowered to trade your life for a lie' (lines 15–16). (3)

15.7 Refer to the following lines:

'When the Devil ... in his company?' (Lines 1–2)

'To your knowledge was Rebecca Nurse ever – ' (Line 24)

Comment on why Rebecca Nurse is targeted by Danforth. (3)

15.8 Refer to line 25: '*Crying out, with hatred.*'

Is Proctor justified in being consumed by hatred? Argue in support of your response, using your knowledge of the play as a whole.

(4)  
[25]

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