basic education

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Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

FEBRUARY/MARCH 2014

MARKS: 80

TIME: 2½ hours

ENGLISH HOME LANGUAGE P2
1004
10042

This question paper consists of 22 pages.

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INSTRUCTIONS AND INFORMATION

1. Read this page carefully before you begin to answer the questions.

2. Do not attempt to read the entire question paper. Consult the table of contents on page 4 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.

3. This question paper consists of THREE sections:

   SECTION A: Poetry (30 marks)
   SECTION B: Novel (25 marks)
   SECTION C: Drama (25 marks)

4. 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 as follows:

   SECTION A: POETRY
   PRESCRIBED POETRY – Answer TWO questions.
   UNSEEN POETRY – Answer ONE question.

   SECTION B: NOVEL
   Answer ONE question.

   SECTION C: DRAMA
   Answer ONE question.

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

7. Start EACH section on a NEW page.

8. Suggested time management:

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

9. 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.

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10. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):

- Answer ONLY questions 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.

11. Write neatly and legibly.

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***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.

CHECKLIST

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK (✓)
A: Poetry (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen Poem)	5 and 6	1	
B: Novel (Essay or Contextual)	7–12	1	
C: Drama (Essay or Contextual)	13–16	1	

***NOTE:** In SECTIONS B and C, ensure that you have answered ONE ESSAY question and ONE CONTEXTUAL question.

SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

***LONDON* – WILLIAM BLAKE**

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infant's cry of fear,
In every voice: in every ban,
The mind-forg'd manacles I hear

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

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

In this poem, the speaker expresses sympathy for the members of the poorer classes in the London of his time.

By close reference to the **diction**, **imagery** and **tone** used in this poem, discuss the above statement in an essay of 250–300 words (about ONE page). **[10]**

OR

QUESTION 2: POETRY – CONTEXTUAL QUESTION

***AUTUMN* – Roy Campbell**

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

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.

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.

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.

2.1 Refer to line 3: 'Winter, the paragon of art'.

What impression of Winter does the speaker convey in this line? (2)

2.2 Refer to lines 13–15: 'And, with the ... and sun-gold oil.'

By close examination of the diction, show how Autumn is portrayed as a season of abundance. (2)

2.3 Refer to lines 8–10: 'Stripped are the … of the noon.'

Discuss the appropriateness of the images used in these lines. (3)

2.4 In your opinion, is the idea of transformation an important theme in this poem? Motivate your response. (3)
[10]

OR

QUESTION 3: POETRY – CONTEXTUAL QUESTION

***THE WILD DOVES AT LOUIS TRICHARDT* – WILLIAM PLOMER**

Morning is busy with long files
Of ants and men, all bearing loads.
The sun's gong beats, and sweat runs down.
A mason-hornet shapes his hanging house.
In a wide flood of flowers
Two crested cranes are bowing to their food.
From the north today there is ominous news.

Midday, the mad cicada-time.
Sizzling from every open valve
Of the overheated earth
The stridulators din it in –
Intensive and continuing praise
Of the white-hot zenith, shrilling on
Toward a note too high to bear.

Oven of afternoon, silence of heat.
In shadow, or in shaded rooms,
This face is hidden in folded arms,
That face is now a sightless mask,
Tree-shadow just includes those legs.
The people have all lain down, and sleep
In attitudes of the sick, the shot, the dead.

And now in the grove the wild doves begin,
Whose neat silk heads are never still,
Bubbling their coolest colloquies.
The formulae they liquidly pronounce
In secret tents of leaves imply
(Clearer than man-made music could)
Men being absent, Africa is good.

3.1 Refer to line 3: 'The sun's gong beats, and sweat runs down.'

What impression does this line convey about the morning? (2)

3.2 What impression of the doves is created by the word, 'Bubbling' (line 24)? (2)

3.3 Contrast the atmosphere of stanza 2 ('Midday, the mad … high to bear') with that of stanza 3 ('Oven of afternoon … shot, the dead'). (3)

3.4 This poem captures the lack of harmony in the relationship between men and Africa.

Do you agree with this statement? Justify your response. (3)
[10]

OR

QUESTION 4: POETRY – CONTEXTUAL QUESTION

WHEN TO THE SESSIONS OF SWEET SILENT THOUGHT
(SONNET 30) – WILLIAM SHAKESPEARE

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

4.1 Account for the speaker's feelings in the first quatrain (lines 1–4). (2)

4.2 Refer to line 7: 'And weep afresh love's long since cancell'd woe'.

Explain what you understand by this line in the context of the poem. (2)

4.3 Refer to lines 9–11: 'Then can I … of fore-bemoanèd moan'.

Comment on how repetition in these lines contributes to the atmosphere in the poem. (3)

4.4 The rhyming couplet, 'But if the while … and sorrows end' (lines 13–14) is a fitting conclusion to the sonnet.

Do you agree with this statement? Justify your response. (3)
[10]

AND

UNSEEN POETRY: POETRY FROM AFRICA

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

LOVE OF HILLS – LYNNE BRYER

Driving from Grahamstown
in the early morning
through hills that are less geography
than familiar shapes, welling deeply
out of myself like members of my own
family, figures not truly separate since relation
gives them unconditional shelter in the self –
I see a field of earth lying lilac in the light,
and on its curve a man with a tractor,
ploughing,
so that a small, far spurt of purple dust
hangs as a cloud.
Then such a rush of love and longing
fills me – joy, shards of regret,
an ancient, fierce belonging – that my breast
begins to burst, unable to contain
the pure reflection rising:
hill, field, cloud of dust,
the whole blest, well beloved
country of the heart.

QUESTION 5: UNSEEN POETRY – ESSAY QUESTION

By close reference to **diction**, **imagery** and **tone** used in the poem, discuss how the speaker conveys her feelings about the land.

The length of your essay should be approximately 250–300 words (about ONE page). **[10]**

OR

QUESTION 6: UNSEEN POETRY – CONTEXTUAL QUESTION

6.1 Refer to lines 1–4: 'Driving from Grahamstown … than familiar shapes'.

Explain how these words convey the speaker's **relationship** with the land. (2)

6.2 Refer to line 8: 'I see a field of earth lying lilac in the light'.

Explain how this line conveys the speaker's **admiration** of the land. (2)

6.3 Why has the poet included the image of 'a man with a tractor' (line 9) in her description of the land? (3)

6.4 In your view, is the last line, 'country of the heart', a suitable conclusion to the poem? Justify your response. (3)

[10]

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer 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

'The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.'

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss the extent to which this quotation demonstrates the irony in *Animal Farm*. **[25]**

OR

QUESTION 8: *ANIMAL FARM* – CONTEXTUAL QUESTION

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

EXTRACT A

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, emphasizing the need for all animals to be ready to die for Animal Farm if need be.

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.

[Chapter 4]

8.1 Place the extract in context. (2)

8.2 In what way do the military decorations conferred on the animals contradict the seventh commandment, 'All animals are created equal'? (2)

8.3 Refer to lines 3–4: 'and "Beasts of England" was sung a number of times'.

Explain why Napoleon abolishes 'Beasts of England' later in the novel. (2)

8.4 Drawing on your knowledge of the novel as a whole, discuss the significance of awarding 'a military decoration' (line 7) to Snowball, but not to Napoleon. (3)

AND

EXTRACT B

As Clover looked down the hillside her eyes filled with tears. If she could have spoken her thoughts, it would have been to say that this was not what they had aimed at when they had set themselves years ago to work for the overthrow of the human race. These scenes of terror and slaughter were not what they had looked forward to on that night when old Major first stirred them to rebellion. If she herself had had any picture of the future, it had been of a society of animals set free from hunger and the whip, all equal, each working according to his capacity, the strong protecting the weak, as she had protected the last brood of ducklings with her foreleg on the night of Major's speech. Instead – she did not know why – they had come to a time when no one dared speak his mind, when fierce, growling dogs roamed everywhere, and when you had to watch your comrades torn to pieces after confessing to shocking crimes. There was no thought of rebellion or disobedience in her mind. She knew that, even as things were, they were far better off than they had been in the days of Jones, and that before all else it was needful to prevent the return of the human beings. Whatever happened she would remain faithful, work hard, carry out the orders that were given to her, and accept the leadership of Napoleon.

[Chapter 7]

8.5 Discuss the role of Clover in the novel as a whole. (3)

8.6 'this was not what they had aimed at' (line 2).

Discuss how the animals' ideals are betrayed under Napoleon's leadership. (3)

8.7 Comment on the irony of Clover's belief that 'before all else it was needful to prevent the return of the human beings' (lines 13–14). (3)

8.8 Refer to lines 9–11: '– they had come … to shocking crimes.'

Critically discuss the compulsion of the animals to confess. (3)

8.9 Refer to EXTRACT A and EXTRACT B.

There is a contrast between the atmosphere in EXTRACT A and that in EXTRACT B.

Comment on how this contributes to your understanding of the growing tension among the animals. (4)
[25]

OR

PRIDE AND PREJUDICE – JANE AUSTEN

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

QUESTION 9: *PRIDE AND PREJUDICE* – ESSAY QUESTION

In *Pride and Prejudice*, Austen portrays women as victims of a male-dominated society.

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss the validity of this statement. **[25]**

OR

QUESTION 10: *PRIDE AND PREJUDICE* – CONTEXTUAL QUESTION

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

EXTRACT A

Mrs Gardiner's caution to Elizabeth was punctually and kindly given on the first favourable opportunity of speaking to her alone; after honestly telling her what she thought, she thus went on: 'You are too sensible a girl, Lizzy, to fall in love merely because you are warned against it; and, therefore, I am not afraid of speaking openly. Seriously, I would have you be on your guard. Do not involve yourself, or endeavour to involve him [Wickham] in an affection which the want of fortune would make so very imprudent. I have nothing to say against *him*; he is a most interesting young man; and if he had the fortune he ought to have, I should think you could not do better. But as it is – you must not let your fancy run away with you. You have sense, and we all expect you to use it. Your father would depend on *your* resolution and good conduct, I am sure. You must not disappoint your father.'

'My dear aunt, this is being serious indeed.'

[Chapter 26]

10.1 What does this extract reveal about the relationship between Mrs Gardiner and Elizabeth? (2)

10.2 Explain how Mrs Gardiner's advice to Elizabeth reflects the general attitude of Austen's society towards marriage. (2)

10.3 Later in the novel, Elizabeth says that she prides herself on her discernment.

Comment on the irony of her statement in the context of this extract. (3)

10.4 Is Mrs Gardiner's assessment of Wickham's character accurate? Motivate your response. (3)

AND

EXTRACT B

In the evening, soon after Mr Bennet withdrew to the library, she saw Mr Darcy rise also and follow him, and her agitation on seeing it was extreme. She did not fear her father's opposition, but he was going to be made unhappy, and that it should be through her means, that *she*, his favourite child, should be distressing him by her choice, should be filling him with fears and regrets in disposing of her, was a wretched reflection, and she sat in misery till Mr Darcy appeared again, when, looking at him, she was a little relieved by his smile. In a few minutes he approached the table where she was sitting with Kitty; and, while pretending to admire her work, said in a whisper, 'Go to your father, he wants you in the library.' She was gone directly.

Her father was walking about the room, looking grave and anxious. 'Lizzy,' said he, 'what are you doing? Are you out of your senses, to be accepting this man? Have not you always hated him?'

How earnestly did she then wish that her former opinions had been more reasonable, her expressions more moderate! It would have spared her from explanations and professions which it was exceedingly awkward to give; but they were now necessary, and she assured him with some confusion, of her attachment to Mr Darcy.

[Chapter 59]

10.5 Place this extract in context. (2)

10.6 Refer to lines 2–3: 'She did not fear her father's opposition, but he was going to be made unhappy'.

Why is Elizabeth convinced that her father would be unhappy? (3)

10.7 Contrast Mr Bennet's initial reaction with Mrs Bennet's later reaction to the news of Darcy's proposal. (3)

10.8 Comment on the portrayal of Darcy in this extract, as opposed to the earlier impression created of him. (3)

10.9 With reference to the novel as a whole, critically discuss the motives of the male characters for the choice of a marriage partner. (4)

[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

Despite their supposed liberation, the women in *The Great Gatsby* are victims of a male-dominated society.

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss the validity of this statement. **[25]**

OR

QUESTION 12: *THE GREAT GATSBY* – CONTEXTUAL QUESTION

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

EXTRACT A

When Jordan Baker had finished telling all this we had left the Plaza for half an hour and were driving in a victoria through Central Park. ...

'It was a strange coincidence,' I said.

'But it wasn't a coincidence at all.'

'Why not?'

'Gatsby bought that house so that Daisy would be just across the bay.'

Then it had not been merely the stars to which he had aspired on that June night. He came alive to me, delivered suddenly from the womb of his purposeless splendour.

'He wants to know,' continued Jordan, 'if you'll invite Daisy to your house some afternoon and then let him come over.'

The modesty of the demand shook me. He had waited five years and bought a mansion where he dispensed starlight to casual moths – so that he could 'come over' some afternoon to a stranger's garden.

'Did I have to know all this before he could ask such a little thing?'

'He's afraid, he's waited so long. He thought you might be offended. You see, he's regular tough underneath it all.'

[Chapter 4]

12.1 Place the extract in context. (2)

12.2 'Then it had … his purposeless splendour' (lines 7–8).

Explain what these lines suggest about Nick's understanding of Gatsby. (2)

12.3 Explain why Gatsby chooses Jordan to mediate between himself and Nick. (2)

12.4 The phrase, 'come over' (line 12) implies an apparent casualness on Gatsby's part.

Discuss what this suggests about Gatsby. (3)

AND

EXTRACT B

A change had come over him [Tom], and he spoke gravely, and with decision. As we walked across the moonlight gravel to the porch he disposed of the situation in a few brisk phrases.

'I'll telephone for a taxi to take you home, and while you're waiting you and Jordan better go in the kitchen and have them get you some supper – if you want any.' He opened the door. 'Come in.'

'No, thanks. But I'd be glad if you'd order me the taxi. I'll wait outside.'

Jordan put her hand on my arm.

'Won't you come in, Nick?'

'No thanks.'

I was feeling a little sick and I wanted to be alone. Jordan lingered for a moment more.

'It's only half-past nine,' she said.

I'd be damned if I'd go in; I'd had enough of all of them for one day, and suddenly that included Jordan too. She must have seen something of this in my expression, for she turned abruptly away and ran up the porch steps into the house. I sat down for a few minutes with my head in my hands, until I heard the phone taken up inside and the butler's voice calling a taxi. Then I walked slowly down the drive away from the house, intending to wait by the gate.

I hadn't gone twenty yards when I heard my name and Gatsby stepped from between two bushes into the path. …

'Did you see any trouble on the road?' he asked after a minute.

'Yes.'

He hesitated.

'Was she killed?'

'Yes.' 25

'I thought so; I told Daisy I thought so. It's better that the shock should all come at once. She stood it pretty well.'

[Chapter 7]

12.5 Account for the 'change' (line 1) that is evident in Tom. (3)

12.6 Study lines 13–14: 'I'd had enough … included Jordan too.'

Critically discuss what this sentence suggests about Nick's opinion of American society. (3)

12.7 Comment on Gatsby's reaction to Myrtle's death. (3)

12.8 'I thought so … it pretty well' (lines 26–27).

Discuss the irony in Gatsby's perception of Daisy as conveyed in these lines. (3)

12.9 Refer to EXTRACT A and EXTRACT B.

In both extracts, Nick may be perceived as a non-judgemental narrator.

In your view, is this an accurate assessment of Nick as narrator? Discuss your response in the light of the novel as a whole. (4)
[25]

TOTAL SECTION B: 25

AND

SECTION C: DRAMA

Answer ONLY on the play you have studied.

OTHELLO – WILLIAM SHAKESPEARE

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

QUESTION 13: *OTHELLO* – ESSAY QUESTION

In *Othello*, Shakespeare depicts how the more deplorable qualities of human nature can destroy people.

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss this assessment of the play. **[25]**

OR

QUESTION 14: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT A

CASSIO
You have been hotly called for.
When being not at your lodging to be found,
The senate sent about three several quests
To search you out.
OTHELLO
'Tis well I am found by you.
I will but spend a word here in the house
And go with you.
Off
CASSIO
Ancient, what makes he here?
IAGO
Faith, he tonight hath boarded a land carack.[1]
If it prove lawful prize, he's made for ever.
CASSIO
I do not understand.
IAGO
He's married.
CASSIO
To who?
Re-enter Othello
IAGO
Marry, to — Come, Captain, will you go?
OTHELLO
Have with you.

CASSIO
Here comes another troop to seek for you.
Enter Brabantio, Roderigo, and Officers with torches and weapons
IAGO
It is Brabantio. General, be advised –
He comes to bad intent.
OTHELLO
Holla, stand there!
RODERIGO
Signior, it is the Moor.
BRABANTIO
Down with him, thief!
They draw swords on both sides
IAGO
You, Roderigo? Come, sir, I am for you.
OTHELLO
Keep up your bright swords, for the dew will rust them.
Good signior, you shall more command with years
Than with your weapons.

[Act 1, Scene 2]

Glossary: [1] Spanish/Portuguese treasure ship

14.1 Refer to lines 1–4: 'You have been … search you out.'

14.1.1 Account for Othello's being 'hotly called for' (line 1). (2)

14.1.2 What do these lines suggest about Othello's position in Venice at this point in the play? (2)

14.2 Refer to lines 10–13: 'Faith, he tonight … He's married.'

Explain what these lines reveal about Iago's attitude toward love and marriage. (3)

14.3 Refer to lines 20–21:

'General, be advised –
He comes to bad intent.'

Discuss the irony of Iago's warning. (3)

14.4 Refer to lines 28–29: 'Good signior, you … with your weapons.'

Discuss how Othello's words may be seen as a criticism of Brabantio. (3)

AND

EXTRACT B

OTHELLO
… And, O ye mortal engines, whose rude throats
The immortal Jove's dread clamours counterfeit,
Farewell! Othello's occupation's gone.
IAGO
Is't possible, my lord?
OTHELLO
Villain, be sure thou prove my love a whore.
Be sure of it, give me the ocular proof,
Or by the worth of mine eternal soul,
Thou hadst been better have been born a dog
Than answer my waked wrath!
IAGO
Is't come to this?
OTHELLO
Make me to see't, or at the least so prove it
That the probation bear no hinge nor loop
To hang a doubt on, or woe upon thy life!
IAGO
My noble lord —
OTHELLO
If thou dost slander her and torture me,
Never pray more; abandon all remorse.
On horror's head horrors accumulate;
Do deeds to make heaven weep, all earth amazed;
For nothing canst thou to damnation add
Greater than that.

[Act 3, Scene 3]

14.5 Refer to lines 5–6: 'Villain, be sure … the ocular proof'.

Explain how Iago succeeds in providing the 'ocular proof' demanded by Othello. (2)

14.6 Refer to line 3: 'Farewell! Othello's occupation's gone.'

Discuss the impact of Desdemona's alleged betrayal on Othello. (3)

14.7 By drawing on your knowledge of the play as a whole, discuss the effectiveness of the manipulative technique that Iago employs in line 4, 'Is't possible, my lord?' and line 10, 'Is't come to this?'. (3)

14.8 By a close examination of EXTRACT A and EXTRACT B, comment on how the change in Othello's language and behaviour reflects the change in his character. (4)
[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 Crucible*, Arthur Miller depicts how the more deplorable qualities of human nature can tear a community apart.

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss this assessment of the play. **[25]**

OR

QUESTION 16: *THE CRUCIBLE* – CONTEXTUAL QUESTION

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

EXTRACT A

PARRIS	(hushed): What book is that?
MRS PUTNAM	What's there, sir?
HALE	(*with a tasty love of intellectual pursuit*): Here is all the invisible world, caught, defined, and calculated. In these books the Devil stands stripped of all his brute disguises. … Have no fear now – we shall find him out if he has come among us, and I mean to crush him utterly if he has shown his face! (*He starts for the bed.*)
REBECCA	Will it hurt the child, sir?
HALE	I cannot tell. If she is truly in the Devil's grip we may have to rip and tear to get her free.
REBECCA	I think I'll go, then. I am too old for this. (*She rises.*)
PARRIS	(*striving for conviction*): Why, Rebecca, we may open up the boil of all our troubles today!
REBECCA	Let us hope for that. I go to God for you, sir.
PARRIS	(*with trepidation – and resentment*): I hope you do not mean we go to Satan here! (*Slight pause.*)
REBECCA	I wish I knew. *(She goes out; they feel resentful of her note of moral superiority.)*

[Act 1]

16.1 Place the above extract in context. (3)

16.2 Refer to lines 3–7: (*with a tasty love of intellectual pursuit*): … (*He starts for the bed*.)

Is Hale's character, as revealed in these lines, consistent with his character later in the play? Motivate your response. (3)

16.3 Refer to lines 12–16: '(*striving for conviction*) … (S*light pause.)*'

16.3.1 Discuss what these lines reveal about Parris's feelings at this point in the play. (3)

16.3.2 By focusing on lines 12–13, discuss to what extent these words will prove to be ironic in the light of later events. (3)

16.4 Refer to the stage directions in lines 17–18: (*She goes out; they feel resentful of her note of moral superiority.)*

Discuss how Rebecca's moral standard is important to an understanding of the outcome of the play. (3)

AND

EXTRACT B

HALE Why, it is all simple. I come to do the Devil's work. I come to counsel Christians they should belie themselves. (*His sarcasm collapses.*) There is blood on my head! Can you not see the blood on my head!!

PARRIS Hush! (*For he has heard footsteps. They all face the door.* HERRICK *enters with* ELIZABETH*. Her wrists are linked by heavy chain, which* HERRICK *now removes. Her clothes are dirty; her face is pale and gaunt.* HERRICK *goes out.*)

DANFORTH (*very politely*): Goody Proctor. (*She is silent.*) I hope you are hearty?

ELIZABETH (*as a warning reminder*): I am yet six month before my time.

DANFORTH Pray be at your ease, we come not for your life. We – (*uncertain how to plead, for he is not accustomed to it.*) Mr Hale, will you speak with the woman?

[Act 4]

16.5 Danforth's tone progresses from politeness to frustration in lines 8–12: '(*very politely*): … with the woman?'

Account for the shift in Danforth's tone. (3)

16.6 Refer to line 9:

'ELIZABETH (*as a warning reminder*): I am yet six month before my time.'

Discuss the significance of this line in the wider context of the play. (3)

16.7 Refer to EXTRACT A and EXTRACT B.

Critically discuss how Arthur Miller uses the characters of Parris and Danforth to reveal the hypocrisy of people in power in Salem. (4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

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