



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATION

ENGLISH HOME LANGUAGE P2

2015

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 this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of **THREE** sections:

SECTION A: Poetry (30 marks)

SECTION B: Novel (25 marks)

SECTION C: Drama (25 marks)

4. Answer **FIVE** questions in all: **THREE** in SECTION A, **ONE** in SECTION B and **ONE** in SECTION C as follows:

SECTION A: POETRY

PRESCRIBED POETRY – Answer **TWO** questions.

UNSEEN POETRY – **COMPULSORY** question.

SECTION B: NOVEL

Answer **ONE** question.

SECTION C: DRAMA

Answer **ONE** question.

5. **CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):**
 - Answer questions **ONLY** on the novel and the drama you have studied.
 - Answer **ONE ESSAY QUESTION** and **ONE CONTEXTUAL QUESTION**. If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C.
If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.
 - Use the checklist to assist you.
6. **LENGTH OF ANSWERS:**
 - The essay question on Poetry should be answered in about 250–300 words.
 - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
 - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
7. Follow the instructions at the beginning of each section carefully.
8. Number your answers correctly according to the numbering system used in this question paper.

9. Start EACH section on a NEW page.
10. Write neatly and legibly.
11. Suggested time management:
SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes

TABLE OF CONTENTS

SECTION A: POETRY		
Prescribed Poetry: Answer ANY TWO questions.		
QUESTION NO.	QUESTION	PAGE NO.
1. Old Folks Laugh	Essay question	6
2. Rugby League Game	<i>Contextual question</i>	7
3. When to the sessions of sweet silent thought	Contextual question	8
4. Autumn	Contextual question	9
AND		
Unseen Poetry: COMPULSORY question.		
5. African Lions	Contextual question	10
SECTION B: NOVEL		
Answer ONE question.*		
6. <i>Animal Farm</i>	Essay question	11
7. <i>Animal Farm</i>	Contextual question	11
8. <i>Pride and Prejudice</i>	Essay question	14
9. <i>Pride and Prejudice</i>	Contextual question	14
10. <i>The Great Gatsby</i>	Essay question	17
11. <i>The Great Gatsby</i>	Contextual question	17
SECTION C: DRAMA		
Answer ONE question.*		
12. <i>Othello</i>	Essay question	20
13. <i>Othello</i>	Contextual question	20
14. <i>The Crucible</i>	Essay question	23
15. <i>The Crucible</i>	Contextual question	23

***NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.
You may not answer TWO essay 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 Poem)	5	1	
B: Novel (Essay or Contextual)	6–11	1	
C: Drama (Essay or Contextual)	12–15	1	

***NOTE:** In SECTIONS B and C, ensure that you have answered ONE ESSAY and ONE CONTEXTUAL question.
You may not answer TWO essay or TWO contextual questions.

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION**OLD FOLKS LAUGH – Maya Angelou**

They have spent their content of simpering, holding their lips this and that way, winding the lines between	5
their brows. Old folks allow their bellies to jiggle like slow tambourines. The hollers rise up and spill	10
over any way they want. When old folks laugh, they free the world. They turn slowly, slyly knowing the best and the worst of remembering.	15
Saliva glistens in the corners of their mouths, their heads wobble on brittle necks, but their laps	20
are filled with memories. When old folks laugh, they consider the promise of dear painless death, and generously forgive life for happening to them.	25

Often, people think of old age as altogether unpleasant. However, this poem offers a fresh point of view.

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

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

[10]**OR**

QUESTION 2: POETRY – CONTEXTUAL QUESTION**RUGBY LEAGUE GAME – James Kirkup**

Sport is absurd, and sad. Those grown men. Just look, In those dreary long blue shorts, Those ringed stockings, Edwardian, Balding pates, and huge Fat knees that ought to be heroes'.	5
Grappling, hooking, gallantly tackling – Is all this courage really necessary? – Taking their good clean fun So solemnly, they run each other down With earnest keenness, for the honour of Virility, the cap, the county side.	10
Like great boys they roll each other, In the mud of public Saturdays, Groping their blind way back To noble youth, away from the bank, The wife, the pram, the spin drier, Back to the Spartan freedom of the field.	15
Back, back to the days when boys Were men, still hopeful and untamed. That was then: a gay And golden age ago. Now in vain, domesticated, Men try to be boys again.	20

- 2.1 How does the speaker demonstrate that 'sport is absurd, and sad' (line 1) in the first stanza? (2)
- 2.2 Account for the inclusion of the words, 'Just look' (line 2). (2)
- 2.3 Discuss the appropriateness of the reference to 'golden age' (line 22) in the context of the poem. (3)
- 2.4 Refer to lines 23–24: 'Now in vain ... be boys again.'
Discuss how the tone in these lines reflects the speaker's attitude. (3)
- [10]**

OR

QUESTION 3: 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,	5
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.	10

- 3.1 What do the words, 'sessions of sweet silent thought' (line 1) indicate about what the speaker is doing? (2)
- 3.2 Explain what the expression, 'Then can I drown an eye' (line 5) suggests about the speaker's feelings. (2)
- 3.3 Refer to line 6: 'hid in death's dateless night'.
Discuss the appropriateness of this image in context. (3)
- 3.4 This poem is a tribute to the power of friendship.
Do you agree with this statement? Motivate your response by referring to the tone of the rhyming couplet. (3)
- [10]**

OR

QUESTION 4: 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. 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

- 4.1 Account for the speaker's use of the words, 'clear anatomy' (line 2) to describe autumn. (2)
- 4.2 What do the sound effects in the expression, 'clanging chains' (line 6) suggest about the geese? (2)
- 4.3 Refer to line 12: 'Like hoary wrestlers bent with toil'.
Discuss the appropriateness of this image in context. (3)
- 4.4 The poem shows how new life is generated through destruction.
Do you agree with this statement? Motivate your response by referring to the tone of the last stanza. (3)

[10]**AND**

UNSEEN POETRY

This is a **COMPULSORY** question.

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION**AFRICAN LIONS – Olutayo K Osunsan**

At the sun's roar, African lions rise.
Brave in their crude strides in a pride,
They survey the land for what to eat.

From the shoulder on an ancient rock
Their manes dazzle in the morning's air, 5
Their tails drag behind like princely robes.

Kings lust the fear their presence command
When their barrel eyes focus on a dwindling prey,
The way the African lion's claws rip the ground below
Pulling everything in the distance closer and closer. 10

Warriors desire to be remembered by the lion's heart,
Pounding on calm rage with such precise control
That bursts out in seconds ending with blood.

Their preys, not necessarily the weakest,
But fate always has its peculiar ways. 15

- 5.1 What impressions of the lions are created in stanzas 1 and 2? (2)
- 5.2 Account for the warriors' desire in stanza 4: 'Warriors desire to be remembered by the lion's heart'. (2)
- 5.3 Refer to lines 9–10: 'The way the ... closer and closer.'
Comment on the effectiveness of the imagery in these lines. (3)
- 5.4 Critically discuss how the last stanza is a comment on the idea of life and death. (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 is an exploration of the nature and effects of terror and propaganda.

Critically discuss the above statement.

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

[25]**OR****QUESTION 7: ANIMAL FARM – CONTEXTUAL QUESTION**

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

EXTRACT A

'And shall I still be allowed to wear ribbons in my mane?' asked Mollie.

'Comrade,' said Snowball, 'those ribbons that you are so devoted to are the badge of slavery. Can you not understand that liberty is worth more than ribbons?'

Mollie agreed, but she did not sound very convinced.

The pigs had an even harder struggle to counteract the lies put about by Moses, the tame raven. Moses, who was Mr. Jones's especial pet, was a spy and a tale-bearer, but he was also a clever talker. He claimed to know the existence of a mysterious country called Sugarcandy Mountain, to which all animals went when they died.

5

...

Their most faithful disciples were the two cart-horses, Boxer and Clover. These two had great difficulty in thinking anything out for themselves, but having once accepted the pigs as their teachers, they absorbed everything that they were told, and passed it on to the other animals by simple arguments.

10

[Chapter 2]

7.1 Refer to line 1: '"And shall I still be allowed to wear ribbons in my mane?" asked Mollie.'

How do Mollie's concerns influence her later actions?

(3)

- 7.2 Refer to lines 2–3: "Comrade," said Snowball, ... more than ribbons?"
What does Snowball's response reveal about his attitude toward the rebellion? (3)
- 7.3 Refer to lines 5–8: 'The pigs had ... when they died.'
Explain why Napoleon later allows Moses, with his stories about Sugarcandy Mountain, back on the farm. (3)
- 7.4 Refer to line 9: 'Their most faithful disciples were the two cart-horses, Boxer and Clover.'
Comment on the irony of Boxer's faithfulness to Animal Farm. (3)

AND**EXTRACT B**

They had had a hard year, and after the sale of part of the hay and corn, the stores of food for the winter were none too plentiful, but the windmill compensated for everything. It was almost half built now. After the harvest there was a stretch of clear dry weather, and the animals toiled harder than ever, thinking it well worth while to plod to and fro all day with blocks of stone if by doing so they could raise the walls another foot. Boxer would even come out at nights and work for an hour or two on his own by the light of the harvest moon. In their spare moments the animals would walk round and round the half-finished mill, admiring the strength and perpendicularity of its walls and marvelling that they should ever have been able to build anything so imposing. Only old Benjamin refused to grow enthusiastic about the windmill, though, as usual, he would utter nothing beyond the cryptic remark that donkeys live a long time. 5 10

November came, with raging south-west winds. Building had to stop because it was now too wet to mix the cement. Finally there came a night when the gale was so violent that the farm buildings rocked on their foundations and several tiles were blown off the roof of the barn. The hens woke up squawking with terror because they had all dreamed simultaneously of hearing a gun go off in the distance. In the morning the animals came out of their stalls to find that the flagstaff had blown down and an elm tree at the foot of the orchard had been plucked up like a radish. They had just noticed this when a cry of despair broke from every animal's throat. A terrible sight had met their eyes. The windmill was in ruins. 15 20

...

'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!'

[Chapter 6]

- 7.5 Account for Napoleon's determination to have the windmill built even though he initially rejects the plans. (3)

- 7.6 Refer to lines 10–11: 'Only old Benjamin ... a long time.'
How is Benjamin's attitude typical of him? (3)
- 7.7 Refer to lines 21–23: 'Comrades, here and now ... captures him alive!'
Comment on how these lines illustrate the corruption of Animalism. (3)
- 7.8 Orwell's novel suggests that under certain circumstances, even admirable qualities can contribute to injustice and suffering.
By referring to the above extracts, discuss the validity of this statement. (4)
- [25]**

OR

PRIDE AND PREJUDICE – JANE AUSTEN

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

QUESTION 8: PRIDE AND PREJUDICE – ESSAY QUESTION

Pride and Prejudice is an exploration of the pressure to conform to society's expectations.

Critically discuss the above statement.

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

[25]**OR****QUESTION 9: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION**

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

EXTRACT A

The morrow produced no abatement of Mrs Bennet's ill humour or ill health. Mr Collins was also in the same state of angry pride. Elizabeth had hoped that his resentment might shorten his visit, but his plan did not appear in the least affected by it. He was always to have gone on Saturday, and to Saturday he still meant to stay.

After breakfast, the girls walked to Meryton to inquire if Mr Wickham were returned, and to lament over his absence from the Netherfield ball. He joined them on their entering the town and attended them to their aunt's, where his regret and vexation, and the concern of everybody was well talked over.– To Elizabeth, however, he voluntarily acknowledged that the necessity of his absence *had* been self imposed.

5

'I found,' said he, 'as the time drew near, that I had better not meet Mr Darcy;– that to be in the same room, the same party with him for so many hours together, might be more than I could bear, and that scenes might arise unpleasant to more than myself.' She highly approved his forbearance, and they had leisure for a full discussion of it, and for all the commendation which they civilly bestowed on each other, as Wickham and another officer walked back with them to Longbourn, and during the walk, he particularly attended to her. His accompanying them was a double advantage; she felt all the compliment it offered to herself, and it was most acceptable as an occasion of introducing him to her father and mother.

10

15

[Chapter 21]

- 9.1 Account for Mrs Bennet's 'ill humour or ill health' (line 1). (3)
- 9.2 Refer to lines 1–3: 'Mr Collins was ... affected by it.'
- How is Mr Collins's reaction typical of him? (3)

- 9.3 Refer to lines 10–12: "'I found," said he ... more than myself."
Explain the irony of Wickham's attitude toward Darcy in these lines. (3)
- 9.4 Refer to lines 13–18: 'She highly approved ... father and mother.'
How is Elizabeth's behaviour toward Wickham inconsistent with her character? (3)

AND**EXTRACT B**

Miss Bingley's congratulations to her brother, on his approaching marriage, were all that was affectionate and insincere. She wrote even to Jane on the occasion, to express her delight, and repeat all her former professions of regard. Jane was not deceived, but she was affected; and though feeling no reliance on her, could not help writing her a much kinder answer than she knew was deserved. 5

The joy which Miss Darcy expressed on receiving similar information, was as sincere as her brother's in sending it. Four sides of paper were insufficient to contain all her delight, and all her earnest desire of being loved by her sister.

Before any answer could arrive from Mr Collins, or any congratulations to Elizabeth, from his wife, the Longbourn family heard that the Collinses were come themselves to Lucas Lodge. The reason of this sudden removal was soon evident. Lady Catherine had been rendered so exceedingly angry by the contents of her nephew's letter, that Charlotte, really rejoicing in the match, was anxious to get away till the storm was blown over. At such a moment, the arrival of her friend was a sincere pleasure to Elizabeth, though in the course of their meetings she must sometimes think the pleasure dearly bought, when she saw Mr Darcy exposed to all the parading and obsequious civility of her husband. He bore it however with admirable calmness. He could even listen to Sir William Lucas, when he complimented him on carrying away the brightest jewel of the country, and expressed his hopes of their all meeting frequently at St. James's, with very decent composure. If he did shrug his shoulders, it was not till Sir William was out of sight. 10
15
20

[Chapter 37]

- 9.5 Refer to lines 1–2: 'Miss Bingley's congratulations ... affectionate and insincere.'
Account for Miss Bingley's reaction to the approaching marriage. (3)
- 9.6 Elsewhere in the novel, Mr Bennet and Mrs Bennet react differently to the prospect of a marriage between Darcy and Elizabeth.
Comment on the reasons for their different reactions. (3)
- 9.7 'He bore it however with admirable calmness' (Line 17).
Drawing on your knowledge of the novel as a whole, discuss how Darcy's behaviour here is in contrast to his earlier conduct. (3)

- 9.8 Refer to Lady Catherine's reaction in lines 11–12: 'Lady Catherine had ... her nephew's letter'.

Austen's society is characterised by class consciousness and snobbery.

Using the above lines as a starting point, discuss the extent to which you agree with this statement.

(4)
[25]

OR

THE GREAT GATSBY – F SCOTT FITZGERALD

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

QUESTION 10: THE GREAT GATSBY – ESSAY QUESTION

The Great Gatsby is an exploration of the failure of the American Dream.

Critically discuss the above statement.

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

[25]**OR****QUESTION 11: THE GREAT GATSBY – CONTEXTUAL QUESTION**

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

EXTRACT A

I lived at West Egg, the – well, the less fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them. My house was at the very tip of the egg, only fifty yards from the Sound, and squeezed between two huge places that rented for twelve or fifteen thousand a season. The one on my right was a colossal affair by any standard – it was a factual imitation of some Hôtel de Ville in Normandy, with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool, and more than forty acres of lawn and garden. It was Gatsby's mansion.

5

...

Across the courtesy bay the white palaces of fashionable East Egg glittered along the water, and the history of the summer really begins on the evening I drove over there to have dinner with the Tom Buchanans. Daisy was my second cousin once removed, and I'd known Tom in college. And just after the war I spent two days with them in Chicago.

10

...

Why they came East I don't know. They had spent a year in France for no particular reason, and then drifted here and there unrestfully wherever people played polo and were rich together. This was a permanent move, said Daisy over the telephone, but I didn't believe it – I had no sight into Daisy's heart, but I felt that Tom would drift on forever seeking, a little wistfully, for the dramatic turbulence of some irrecoverable football game.

15

[Chapter 1]

11.1 Account for Nick's calling West Egg the 'less fashionable' (line 1) of the two eggs.

(3)

- 11.2 Explain the significance of the location of Gatsby's mansion across the bay from East Egg. (3)
- 11.3 Refer to lines 14–15: 'They had spent ... and there unrestfully'.
Suggest how the words, 'drifted' and 'unrestfully' are appropriate when applied to Tom and Daisy. (3)
- 11.4 Refer to line 17: 'I had no sight into Daisy's heart'.
By referring to your knowledge of the novel as a whole, discuss to what extent the choices made by Daisy are based on matters of the 'heart'. (3)

AND**EXTRACT B**

'By the way, Mr Gatsby, I understand you're an Oxford man.'

'Not exactly.'

'Oh, yes, I understand you went to Oxford.'

...

'I told you I went there,' said Gatsby.

'I heard you, but I'd like to know when.'

5

'It was in nineteen-nineteen, I only stayed five months. That's why I can't really call myself an Oxford man.'

Tom glanced around to see if we mirrored his unbelief. But we were all looking at Gatsby.

'It was an opportunity they gave to some of the officers after the armistice,' he continued. 'We could go to any of the universities in England or France.'

10

I wanted to get up and slap him on the back. I had one of those renewals of complete faith in him that I'd experienced before.

Daisy rose, smiling faintly, and went to the table.

'Open the whiskey, Tom,' she ordered, 'and I'll make you a mint julep. Then you won't seem so stupid to yourself. ... Look at the mint!'

15

'Wait a minute,' snapped Tom, 'I want to ask Mr Gatsby one more question.'

'Go on,' Gatsby said politely.

'What kind of a row are you trying to cause in my house anyhow?'

They were out in the open at last and Gatsby was content.

20

'He isn't causing a row,' Daisy looked desperately from one to the other. 'You're causing a row. Please have a little self-control.'

'Self-control!' repeated Tom incredulously. 'I suppose the latest thing is to sit back and let Mr Nobody from Nowhere make love to your wife. Well, if that's the idea you can count me out. ... Nowadays people begin by sneering at family life and family institutions, and next they'll throw everything overboard and have intermarriage between black and white.'

25

[Chapter 7]

11.5 Refer to line 1: 'By the way ... an Oxford man.'

Account for Tom's remark.

(3)

11.6 Refer to lines 12–13: 'I wanted to ... I'd experienced before.'

Discuss how Nick's attitude towards Gatsby here contrasts with his views when he first arrives in New York.

(3)

11.7 Refer to lines 25–26: 'Nowadays people begin ... and family institutions'.

Comment on the irony of Tom's statement in this line.

(3)

11.8 Refer to line 20: 'They were out in the open at last and Gatsby was content.'

Gatsby is under the impression that the exposure of his relationship with Daisy would indicate the achievement of his dream.

Discuss the extent to which Gatsby's belief is valid.

(4)

[25]**TOTAL SECTION B:****25****AND**

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

In *Othello*, Shakespeare portrays a situation in which individuals are destroyed as a consequence of deception and conspiracy.

Critically discuss this statement.

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

[25]**OR****QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

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

EXTRACT A

CASSIO

Good ancient, you are welcome. (*To Emilia*) Welcome, mistress.

Let it not gall your patience, good Iago,
That I extend my manners. 'Tis my breeding
That gives me this bold show of courtesy.

He kisses Emilia

5

IAGO

Sir, would she give you so much of her lips
As of her tongue she oft bestows on me,
You'd have enough.

DESDEMONA

Alas, she has no speech.

IAGO

In faith, too much.
I find it still when I have list to sleep.
Marry, before your ladyship, I grant
She puts her tongue a little in her heart
And chides with thinking.

10

EMILIA

You have little cause to say so.

15

IAGO

Come on, come on. You are pictures out of doors,
Bells in your parlours, wild-cats in your kitchens,
Saints in your injuries, devils being offended,
Players in your housewifery, and housewives in your beds.

THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

In *The Crucible*, Miller portrays a society whose misfortunes are caused by deception and conspiracy.

Critically discuss this statement.

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

[25]**OR****QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

EXTRACT A

PARRIS:	(<i>to the point</i>) Abigail, is there any other cause than you have told me, for your being discharged from Goody Proctor's service? I have heard it said, and I tell you as I heard it, that she comes so rarely to the church this year for she will not sit so close to something soiled. What signified that remark?	5
ABIGAIL:	She hates me, uncle, she must, for I would not be her slave. It's a bitter woman, a lying, cold, snivelling woman, and I will not work for such a woman!	
PARRIS:	She may be. And yet it has troubled me that you are now seven months out of their house, and in all this time no other family has ever called for your service.	10
ABIGAIL:	They want slaves, not such as I. Let them send to Barbados for that. I will not black my face for any of them! (<i>With ill-concealed resentment at him.</i>) Do you begrudge my bed, uncle?	
PARRIS:	No – no.	15
ABIGAIL:	(<i>in a temper</i>) My name is good in the village! I will not have it said my name is soiled! Goody Proctor is a gossiping liar! (<i>Enter MRS ANN PUTNAM. She is a twisted soul of forty-five, a death-ridden woman, haunted by dreams.</i>)	
PARRIS:	(<i>as soon as the door begins to open</i>) No – no, I cannot have anyone. (<i>He sees her, and a certain deference springs into him, although his worry remains.</i>) Why, Goody Putnam, come in.	20
MRS PUTNAM:	(<i>full of breath, shiny-eyed</i>) It is a marvel. It is surely a stroke of hell upon you.	

[Act 1]

15.1 Account for Abigail's 'being discharged from Goody Proctor's service' (line 2). (3)

- 15.2 'They want slaves, not such as I' (Line 12).
Explain what these words reveal about Abigail's attitude towards her position in Salem. (3)
- 15.3 Refer to line 17: Comment on the irony of Abigail's reference to Elizabeth as 'a gossiping liar'. (3)
- 15.4 Refer to the stage directions in line 18: '*She is a twisted soul*'.
Based on your knowledge of the play as a whole, comment on the description of Mrs Putnam as 'twisted'. (3)

AND**EXTRACT B**

DANFORTH:	Do you sport with me? You will sign your name or it is no confession, Mister! (<i>His breast heaving with agonized breathing, PROCTOR now lays the paper down and signs his name.</i>)	
PARRIS:	Praise be to the Lord! PROCTOR <i>has just finished signing when DANFORTH reaches for the paper. But PROCTOR snatches it up, and now a wild terror is rising in him, and a boundless anger.</i>	5
DANFORTH:	(<i>perplexed, but politely extending his hand</i>): If you please, sir.	
PROCTOR:	No.	
DANFORTH:	(<i>as though Proctor did not understand</i>): Mr Proctor, I must have –	10
PROCTOR:	No, no. I have signed it. You have seen me. It is done! You have no need for this.	
PARRIS:	Proctor, the village must have proof that –	
	...	
PROCTOR:	You will not use me! I am no Sarah Good or Tituba, I am John Proctor! You will not use me! It is no part of salvation that you should use me!	15
DANFORTH:	I do not wish to –	
PROCTOR:	I have three children – how may I teach them to walk like men in the world, and I sold my friends?	
DANFORTH:	You have not sold your friends –	
PROCTOR:	Beguile me not! I blacken all of them when this is nailed to the church the very day they hang for silence!	20
DANFORTH:	Mr Proctor, I must have good and legal proof that you –	
PROCTOR:	You are the high court, your word is good enough! Tell them I confessed myself; say Proctor broke his knees and wept like a woman; say what you will, but my name cannot –	25
	[Act 4]	

- 15.5 Account for Danforth's 'agonized breathing' (line 2). (3)
- 15.6 Why does Proctor snatch up the confession (line 6)? (3)

15.7 Refer to lines 14–15: 'You will not ... should use me!'

If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Pay particular attention to body language and tone. Motivate your instructions.

(3)

15.8 Abigail (in EXTRACT A, line 16) and Proctor, (in EXTRACT B, line 25) make reference to 'name'.

Comment critically on these contrasting perceptions of 'name'.

(4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80