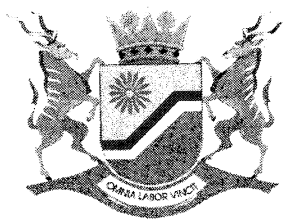


MPUMALANGA DEPARTMENT OF EDUCATION



ENGLISH HOME LANGUAGE

PAPER 2

PREPARATORY EXAMINATION

SEPTEMBER 2009

TIME: 2½ hours

MARKS: 80

– TASK 14.2 –

This question paper consists of 22 pages.

INSTRUCTIONS AND INFORMATION

1. Please read this page carefully before you begin to answer questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page and mark the numbers of the questions set on texts you have studied this year. Then, read these questions and choose the ones you wish to answer.
3. The 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. Use the checklist to assist you.
6. Number your answers exactly as the questions have been numbered in the question paper.
7. Start each new section on a NEW page.
8. Write neatly and legibly.
9. Suggested time management:

Section A: approximately 40 minutes
Section B: approximately 55 minutes
Section C: approximately 55 minutes
10. NOTE

Essay questions on Poetry should be answered in 250 - 300 words. Essay questions on the Novel and Drama sections should be answered in 400 - 450 words.

TABLE OF CONTENTS

SECTION A: POETRY

PRESCRIBED POETRY ANSWER ANY <u>TWO</u> QUESTIONS			
Question 1 <i>Walking away</i>	Essay question	10 marks	Page 5
Question 2 <i>Love poem for my country</i>	Contextual question	10 marks	Page 6
Question 3 <i>Decomposition</i>	Contextual question	10 marks	Page 7
Question 4 <i>if you don't stay bitter ...</i>	Contextual question	10 marks	Page 8

AND

UNSEEN POETRY ANSWER ANY <u>ONE</u> QUESTION			
Question 5 Not waving but drowning	Essay question	10 marks	Page 9
OR			
Question 6 Not waving but drowning	Contextual question	10 marks	Page 9

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

SECTION B: NOVEL

ANSWER <u>ONE</u> QUESTION*			
Question 7 <i>Animal Farm</i>	Essay question	25 marks	Page 10
OR			
Question 8 <i>Animal Farm</i>	Contextual question	25 marks	Page 10
OR			
Question 9 <i>Pride and Prejudice</i>	Essay question	25 marks	Page 13
OR			
Question 10 <i>Pride and Prejudice</i>	Contextual question	25 marks	Page 13
OR			
Question 11 <i>The Great Gatsby</i>	Essay question	25 marks	Page 16
OR			

SECTION C: DRAMA

ANSWER <u>ONE</u> QUESTION*			
Question 13 <i>Othello</i>	Essay question	25 marks	Page 17
OR			
Question 14 <i>Othello</i>	Contextual question	25 marks	Page 17
OR			
Question 15 <i>The Crucible</i>	Essay question	25 marks	Page 19
OR			
Question 16 <i>The Crucible</i>	Contextual question	25 marks	Page 19

CHECKLIST

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

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

SECTION A: PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION***Walking away* – C Day Lewis**

<i>For Sean</i>	
It is eighteen years ago, almost to the day – A sunny day with the leaves just turning, The touch-lines new-ruled – since I watched you play Your first game of football, then, like a satellite Wrenched from its orbit, go drifting away	5
Behind a scatter of boys. I can see You walking away from me towards the school With the pathos of a half-fledged thing set free Into a wilderness, the gait of one Who finds no path where the path should be.	10
That hesitant figure, eddying away Like a winged seed loosened from its parent stem, Has something I never quite grasp to convey About nature's give-and-take – the small, the scorching Ordeals which fire one's irresolute clay.	15
I have had worse partings, but none that so Gnaws at my mind still. Perhaps it is roughly Saying what God alone could perfectly show – How selfhood begins with walking away, And love is proved in the letting go.	20

Write an essay in which you analyse the comparisons (similes and metaphors) used in the poem.

Make reference to how these examples contribute to the overall image the poet has created of his son.

[10]

QUESTION 2: CONTEXTUAL QUESTION***Love poem for my country* – Sandile Dikeni**

My country is for love so say its valleys where ancient rivers flow the full circle of life under the proud eye of birds adorning the sky	5
My country is for peace so says the veld where reptiles caress its surface with elegant motions glittering in their pride	10
My country is for joy so talk the mountains with baboons hopping from boulder to boulder in the majestic delight of cliffs and peaks	15
My country is for health and wealth see the blue of the sea and beneath the jewels of fish deep under the bowels of soil hear the golden voice of a miner's praise for my country	20 25
My country is for unity feel the millions see their passion their hands are joined together there is hope in their eyes	30 35
we shall celebrate	

- 2.1 Refer to line 3: 'where ancient rivers flow'.
Comment on the connotative meaning of the term, 'ancient'. (1)
- 2.2 Comment on the poet's references to jewels and precious metal in the poem.
Substantiate your answer by quoting TWO phrases. (3)

2.3 Explain the figure of speech used in line 25. (2)

2.4 How does the poet express the concept of 'unity' in stanza 5. (2)

2.5 Explain the significance of the final stanza. (2)
[10]

QUESTION 3: CONTEXTUAL QUESTION

Decomposition – Zulfikar Ghose

I have a picture I took in Bombay of a beggar on the pavement: grey-haired, wearing shorts and a dirty shirt, his shadow thrown aside like a blanket.	
His arms and legs could be cracks in the stone, routes for the ants' journeys, the flies' descents. Brain-washed by the sun into exhaustion, he lies veined into stone, a fossil man.	5
Behind him, there is a crowd passingly bemused by a pavement trickster and quite indifferent to this very common sight of an old man asleep on the pavement.	10
I thought it then a good composition And glibly called it <i>The Man in the Street</i> , Remarking how typical it was of India that the man in the street lived there.	15
His head in the posture of one weeping into a pillow chides me now for my presumption at attempting to compose art out of his hunger and solitude.	20

3.1 Briefly discuss the contrast in the poet's tone in stanzas 1 and 5? (2)

3.2 Refer to stanza 2.

3.2.1 What image is created by the beggar's arms and legs? (2)

3.2.2 Describe the beggar's state of mind. Substantiate your response by referring to the stanza. (2)

3.2.3 What comment does the poet make with the image he invokes in line 8: 'he lies veined into stone, a fossil man'? (2)

3.3 The speaker's initial aim in taking the photograph was merely to create an artistic composition. He now regrets having used the beggar's pain to create art. In what context, do you think, will it be appropriate to use this photograph of the beggar? (2)
[10]

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[10]

UNSEEN POETRY

Read the following poem and answer EITHER QUESTION 5 (Essay Question) OR QUESTION 6 (Contextual Question).

***Not waving but drowning* – Stevie Smith**

Nobody heard him, the dead man, But still he lay moaning: I was much further out than you thought And not waving but drowning.	4
Poor chap, he always loves larking And now he's dead It must have been too cold for him his heart gave way, They said.	8
Oh, no no no, it was too cold always (Still the dead one lay moaning) I was much too far out all my life And not waving but drowning.	12
* <i>larking</i> (line 5): to act in a joking way, fooling around	

QUESTION 5: ESSAY QUESTION

The figurative meaning of this poem serves as a commentary on modern day life. Discuss this statement in an essay of 250 – 300 words.

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

- 6.1 Refer to line 1: 'Nobody heard him'.
Why did no-one hear the man who was literally drowning? Refer to stanza two in your answer. (2)
- 6.2 How would you describe the tone that is used in stanza 2? (1)
- 6.3 The bystanders in stanza 2 offer "neat explanations" for the man's death. What are they trying to conceal with these explanations? (2)
- 6.4 Comment on the absence of commas and the repetition of 'no' in line 9. (2)
- 6.5 What does the poet reveal about her life on a figurative level in the final stanza? (2)
- 6.6 Identify the figure of speech used in the poem as a whole. (1)
- [10]**

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer ONE question from this section.

QUESTION 7: *ANIMAL FARM* - ESSAY QUESTION

Propaganda is associated with the spreading of ideas, opinions and doctrines in order to affect social change or reform. It operates through mass persuasion and manipulation by means of deception and distortion.
Keep the definition above in mind and write an essay of between 400 - 450 words entitled:

The success of propaganda on *Animal Farm*

Focus on the following in your essay:

- The speeches of Old Major and Squealer;
 - How history is distorted;
 - The development of the personality cult of Napoleon;
 - The measure to which these techniques are successful in persuading the animals.
- [25]

OR

QUESTION 8: *ANIMAL FARM* - CONTEXTUAL QUESTION

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

EXTRACT A – Chapter 2	
‘Now, comrades,’ said Snowball, throwing down the paintbrush, ‘to the hayfield! Let us make it a point of honour to get in the harvest more quickly than Jones and his men could do.’	
But at this moment the three cows, who had seemed uneasy for some time past, set up a loud lowing. They had not been milked for twenty-four hours, and their udders were almost bursting. After a little thought, the pigs sent for buckets and milked the cows fairly successfully, their trotters being well adapted to this task. Soon there were five buckets of frothing creamy milk at which of the animals looked with considerable interest.	5
‘What is going to happen to all that milk?’ said someone.	
‘Jones used sometimes to mix some of it in our mash,’ said one of the hens.	10
‘Never mind the milk, comrades,’ cried Napoleon, placing himself in front of the buckets. ‘That will be attended to. The harvest is more important. Comrade Snowball will lead the way. I shall follow in a few minutes. Forward, comrades! The hay is waiting.’	15

- 8.1 Place this extract in context.

(2)
- 8.2 Briefly state what the main principal of ANIMALISM (the ideology introduced by Old Major) is.

(1)

- 8.3 By referring to this excerpt and relying on your knowledge of the rest of the novel, briefly compare Snowball's and Napoleon's commitment to Animalism. (5)
- 8.4 The hens are the first to suggest that they share in the milk. Relate another incident from the novel where they cross Napoleon with dire consequences for themselves. (4)
- 8.5 Which prominent people in the 1917 Russian revolution do the following characters represent?
- 8.5.1 Snowball; and
- 8.5.2 Napoleon. (2)
- 8.6 Refer to lines 13 – 14: 'Comrade Snowball will lead the way. I shall follow in a few minutes.'
- Napoleon is a leader who habitually leads from the rear. Do you agree with this statement? Substantiate your answer with proof from the novel. (2)

AND

EXTRACT B – Chapter 10

It was a pig walking on his hind legs.

Yes it was Squealer. A little awkwardly, as though not quite used to supporting his considerable bulk in that position, but with perfect balance, he was strolling across the yard. And a moment later, out from the door of the farmhouse came a long file of pigs, all walking on their hind legs. Some did it better than others, one or two were even a trifle unsteady and looked as though they would have liked the support of a stick, but every one of them made his way right round the yard successfully. And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gamboling round him. He carried a whip in his trotter.

5

10

- 8.7 What are the functions of the following characters on Animal Farm?
- 8.7.1 The sheep;
- 8.7.2 Squealer; and
- 8.7.3 The cockerel. (3)
- 8.8 Refer to line 1: 'It was a pig walking on his hind legs.'
- 8.8.1 Comment on the effect of this sentence being isolated in a paragraph of its own? (2)
- 8.8.2 What is the significance of the pigs walking on their hind legs? (2)

'I am grieved, indeed,' cried Darcy; 'grieved—shocked. But is it certain, absolutely certain?'	25
'Oh yes!—They left Brighton together on Sunday night, and were traced almost to London, but not beyond; they are certainly not gone to Scotland.'	
'And what has been done, what has been attempted, to recover her?'	30
'My father is gone to London, and Jane has written to beg my uncle's immediate assistance, and we shall be off, I hope, in half an hour. But nothing can be done; I know very well that nothing can be done. How is such a man to be worked on? How are they even to be discovered? I have not the smallest hope. It is every way horrible!'	
Darcy shook his head in silent acquiescence.	35
'When <i>my</i> eyes were opened to his real character.—Oh! had I known what I ought, what I dared, to do! But I knew not—I was afraid of doing too much. Wretched, wretched, mistake!'	
Darcy made no answer. He seemed scarcely to hear her, and was walking up and down the room in earnest meditation; his brow contracted, his air gloomy. Elizabeth soon observed, and instantly understood it. Her power was sinking; everything <i>must</i> sink under such a proof of family weakness, such an assurance of the deepest disgrace. She could neither wonder nor condemn, but the belief of his self-conquest brought nothing consolatory to her bosom, afforded no palliation of her distress. It was, on the contrary, exactly calculated to make her understand her own wishes; and never had she so honestly felt that she could have loved him, as now, when all love must be vain.	40

- 10.1 Where is Elizabeth? (1)
- 10.2 Consider Darcy's reaction to Elizabeth's distress.
- 10.2.1 What is his reaction? (1)
- 10.2.2 How is this shown? (2)
- 10.3 Explain how Lydia was able to go off with Wickham from Brighton. (2)
- 10.4 Refer to lines 11 – 16.
- 10.4.1 What does Elizabeth point out that makes it unlikely that Lydia and Wickham have in fact eloped? (2)
- 10.4.2 From your knowledge of the social conventions of the time, explain fully the significance of this not being an elopement. (4)
- 10.5 Refer to lines 17 – 20.
- 10.5.1 Why is Darcy 'fixed in astonishment'? (2)
- 10.5.2 For what reasons might he be feeling particularly uncomfortable when Elizabeth blames herself for not revealing what she knew about Wickham? (3)

- 10.5.3 What confirms his uncomfortable state of mind later in the extract? (1)
- 10.6. Refer to lines 36 – 40.
- 10.6.1 How does Elizabeth interpret Darcy's state of mind? (1)
- 10.6.2 'Her power was sinking ...', line 38. Discuss the irony of this statement? (2)
- 10.7. Consider lines 40 – 41. 'But the belief of his self conquest brought nothing consolatory to her bosom'.
- 10.7.1 What does Elizabeth think Darcy has managed to do? (1)
- 10.7.2 Why might this have brought her consolation at one time? (1)
- 10.8. Refer to lines 42 – 44: 'It was, on the contrary... all love must be vain.'
Discuss the significance of this moment. (2)
[25]

OR

QUESTION 11: *THE GREAT GATSBY* - ESSAY QUESTION

"The Great Gatsby can be called an autobiographical novel because F Scott Fitzgerald shared some background and experience with his main character, Jay Gatsby, and with the narrator, Nick Carraway."

In an essay of 400 – 450 words, discuss the accuracy of this statement by pointing out these shared experiences and character traits.

[25]

OR

QUESTION 12: *THE GREAT GATSBY* - CONTEXTUAL QUESTION

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

EXTRACT A – Chapter III

It made no difference to me. Dishonesty in a woman is a thing you never blame deeply – I was casually sorry, and then I forgot. It was on that same house party that we had a curious conversation about driving a car. It started because she passed so close to some workmen that our fender flicked a button on one man's coat.

"You're a rotten driver," I protested. "Either you ought to be more careful, or you oughtn't to drive at all."

"I am careful."

"No, you're not."

"Well, other people are," she said lightly.

"What's that got to do with it?"

"Suppose you met somebody just as careless as yourself?"

"I hope I never will," she answered. "I hate careless people. That's why I like you." Her grey, sun-tanned eyes stared straight ahead, but she had deliberately shifted our relations, and for a moment I thought I loved her. But I am slow-thinking and full of interior rules that act as brakes on my desires, and I knew that first I had to get myself definitely out of that tangle back home. I'd been writing letters once a week and signing them: "Love, Nick," and all I could think of was how, when that certain girl played tennis, a faint mustache of perspiration appeared on her upper lip. Nevertheless there was a vague understanding that had to be tactfully broken off before I was free.

Everyone suspects himself of at least one of the cardinal virtues, and this is mine: I am one of the few honest people that I have ever known.

- | | | |
|------|---|-----|
| 12.1 | ‘Dishonesty in a woman is a thing you never blame deeply’ (lines 1 – 2). Discuss how Nick’s attitude towards woman, as revealed in this statement, contrasts with the mood of the Roaring Twenties. | (2) |
| 12.2 | Relate the incident about Jordan’s dishonesty that Nick remembered and was ‘casually sorry’ (line 2) about. | (2) |
| 12.3 | How did Jordan get out of the situation referred to in question 12.2? | (2) |
| 12.4 | How does Jordan indicate that she would be interested in a relationship with Nick? | (2) |
| 12.5 | Jordan implies that Nick was not ‘careless’ (line 12). How does this characteristic affect his relationship with her? | (2) |
| 12.6 | What is the ‘tangle back home’ (line 16) that Nick must get out of? | (2) |
| 12.7 | Explain how Nick’s ‘cardinal virtue’ (line 20) qualifies him as a good narrator for the story. | (2) |

AND

EXTRACT B – Chapter VII

“Well, you take my coupe and let me drive your car to town.”

The suggestion was distasteful to Gatsby.

“I don’t think there’s much gas,” he objected.

“Plenty of gas,” said Tom boisterously. He looked at the gauge. “And if it runs out I can stop at a drugstore. You can buy anything at a drugstore nowadays.”

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

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

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

“You take Nick and Jordan. We’ll follow you in the coupe.”

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

“Did you see that?” demanded Tom.

“See what?”

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

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

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

12.8 Why did Tom wrap the liquor in a towel? (2)

12.9 Explain the innuendo in Tom’s comment in line 5: ‘You can buy anything at a drugstore nowadays.’. (2)

12.10 Discuss the importance of the travel arrangement in terms of subsequent events in the novel. (4)

12.11 “You think I’m pretty dumb, don’t you?” (line 19).
Apart from thinking that Tom is indeed dumb, what else does Nick think of Tom at this stage? Justify your answer with evidence from the novel. (3)
[25]

TOTAL SECTION B: 25

SECTION C: DRAMA

Answer **ONE** question from this section.

QUESTION 13: OTHELLO – ESSAY QUESTION

“Desdemona is a disappointing character. At the beginning of the play, she appears a strong and independent woman, but by the end, she passively accepts her fate”

In an essay of 400 – 450 words discuss whether you agree or disagree with this statement.

The following points may be considered:

- Desdemona and her early relationship with Othello
- Desdemona and the other men in the play
- Desdemona and the other women in the play
- Desdemona and her later relationship with Othello

[25]

OR

QUESTION 14: OTHELLO – CONTEXTUAL QUESTION

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

Act 3, Scene 3	
IAGO O, beware, my lord, of jealousy. It is the green-eyed monster which doth mock The meat it feeds on. That cuckold lives in bliss Who, certain of his fate, loves not his wronger. But O, what damnèd minutes tells he o'er Who dotes yet doubts, suspects yet fondly loves!	5
OTHELLO O misery!	
IAGO Poor and content is rich, and rich enough, But riches fineless is as poor as winter To him that ever fears he shall be poor. Good God the souls of all my tribe defend From jealousy!	10
OTHELLO Why, why is this? Think'st thou I'd make a life of jealousy, To follow still the changes of the moon With fresh suspicions? No, to be once in doubt Is once to be resolved. Exchange me for a goat	15

- (2)
- 14.3.2 What implication does this revelation have for Iago? (2)
- 14.4 Desdemona chose Othello despite his 'weak merits' (line 24). Describe what 'weak merits' Othello is referring to. (3)
- 14.5 Refer to line 33 where Iago says, 'I speak not yet of proof.' What proof does he eventually provide and how does he obtain it? (2)
- 14.6 What does Iago say his motives are for revealing to Othello his suspicions regarding Desdemona? Support your answer with reference to the text. (4)
- 14.7 In lines 34 – 45, Iago plays on Othello's insecurities in order to convince him of Desdemona's infidelity. Examine how he does this with two examples (not quotes) from the text. (4)
- 16.8 Refer to line 53: 'I am bound to thee for ever'. What is ironic about Othello's word 'bound'? (2)
- [25]**

OR

QUESTION 15: *THE CRUCIBLE* – ESSAY QUESTION

John Proctor's choice about his destiny is regarded by some as the ultimate act of heroism and morality. Others regard it as an act of selfish vanity and ego.

Discuss both of these points of view by making reference to the plot and historical context of the play.

[25]

OR

QUESTION 16: *THE CRUCIBLE* – CONTEXTUAL QUESTION

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

EXTRACT A – Act 2	
Cheever	(<i>looking about the room</i>): Mr Proctor, I have little time. The court bid me search your house, but I like not to search a house. So will you hand me any poppets that your wife may keep here?
Proctor	Poppets?
Elizabeth	I have kept no poppets, not since I were a girl.
Cheever	(<i>embarrassed, glancing toward the mantel where sits Mary Warren's poppet</i>): I spy a poppet, Goody Proctor.

5

Elizabeth	Oh! (<i>Going for it.</i>): Why, this is Mary's.	
Cheever	(<i>shyly</i>): Would you please to give it to me?	
Elizabeth	(<i>handing it to him, asks Hale</i>): Has the court discovered a text in poppets now?	10
Cheever	(<i>carefully holding the poppet</i>): Do you keep any others in this house?	
Proctor	No, nor this one either till tonight. What signifies a poppet?	
Cheever	Why, a poppet – (<i>he gingerly turns the poppet over</i>) – a poppet may signify – Now, woman, will you please to come with me?	15
Proctor	She will not! (<i>To Elizabeth.</i>) Fetch Mary here.	
Cheever	(<i>ineptly reaching toward Elizabeth</i>): No, no, I am forbid to leave her from my sight.	
Proctor	(<i>pushing his arm away</i>): You'll leave her out of sight and out of mind, Mister. Fetch Mary, Elizabeth. (<i>Elizabeth goes upstairs.</i>)	20
Hale	What signifies a poppet, Mr Cheever?	
Cheever	(<i>turning the poppet over in his hands</i>): Why, they say it may signify that she – (<i>He has lifted the poppet's skirt, and his eyes widen in astonished fear.</i>) Why, this, this –	25
Proctor	(<i>reaching for the poppet</i>): What's there?	
Cheever	Why – (<i>He draws out a long needle from the poppet</i>) – it is a needle! Herrick, Herrick, it is a needle! <i>Herrick comes toward him.</i>	
Proctor	(<i>angrily, bewildered</i>): And what signifies a needle!	30
Cheever	(<i>his hands shaking</i>): Why, this go hard with her, Proctor, this – I had my doubts, Proctor, I had my doubts, but here's calamity. (<i>To Hale, showing the needle</i>) You see it, sir, it is a needle!	
Hale	Why? What meanin' has it?	

- 16.1 What is the purpose of Cheever's visit to the Proctor's home? (2)
- 16.2 Explain the relevance of the 'poppet' in this scene with reference to Elizabeth's accuser. (4)
- 16.3 Do you think Elizabeth is guilty of witchcraft? If not, give reasons why she would be accused of such a crime. (4)
- 16.4 Comment on the relationship between John and Elizabeth at this point in the

play in contrast to their relationship in Act III.

(4)

AND

EXTRACT B – Act 4		
Danforth	(as though Proctor did not understand): Mr Proctor, I must have –	
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	Damn the village! I confess to God, and God has seen my name on this! It is enough!	5
Danforth	No, sir it is –	
Proctor	You came to save my soul, did you not? Here! I have confessed myself; it is enough!	
Danforth	You have not con –	10
Proctor	I have confessed myself! Is there no good penitence but it be public? God does not need my name nailed upon the church! God sees my name; God knows how black my sins are! It is enough!	
Danforth	Mr Proctor –	
Proctor	You will not use me! I am not 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?	20
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!	
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
Danforth	(with suspicion): It is the same, is it not? If I report it or you sign to it?	

Proctor	(he knows it is insane): No, it is not the same! What others say and what I sign to is not the same!	30
Danforth	Why? Do you mean to deny this confession when you are free?	
Proctor	I mean to deny nothing!	
Danforth	Then explain to me, Mr Proctor, why you will not let –	
Proctor	(with a cry of his soul): Because it is my name! Because I cannot have another in my life! Because I lied and signed myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name!	35

- 16.5 What has Proctor confessed to in this extract? (1)
- 16.6 Refer to line 14: 'God knows how black my sins are!' Which sin committed by Proctor justifies this statement? (1)
- 16.7 Explain what Proctor means when he says in line 16: 'You will not use me'. (2)
- 16.8 How important is John Proctor's name to him? Take into consideration his confession to lechery as well as his initial refusal to sign a confession to witchcraft. (5)
- 16.9 What does Proctor eventually do with the written confession and to which inevitable act does it lead? (2)
- [25]**

TOTAL SECTION C: 25

GRAND TOTAL: 80