



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

GRADE 12

**NATIONAL
SENIOR CERTIFICATE**

ENGLISH HOME LANGUAGE P2

EXEMPLAR 2009

MARKS: 80

TIME: 2½ hours

This question paper consists of 21 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 TWO QUESTIONS			
Question 1 i thank You God ...	Essay question	10 marks	Page 5
Question 2 To me, fair friend...	Contextual question	10 marks	Page 6
Question 3 Refugee mother and child	Contextual question	10 marks	Page 7
Question 4 if you don't stay bitter ...	Contextual question	10 marks	Page 8

AND

UNSEEN POETRY			
ANSWER ANY ONE QUESTION			
Question 5 A train on the horizon	Essay question	10 marks	Page 9
OR			
Question 6 A train on the horizon	Contextual question	10 marks	Page 9

NOTE:

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

SECTION B: NOVEL

ANSWER ONE 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			
Question 12 <i>The Great Gatsby</i>	Contextual question	25 marks	Page 16

SECTION C: DRAMA

ANSWER ONE QUESTION*			
Question 13 <i>Othello</i>	Essay question	25 marks	Page 19
OR			
Question 14 <i>Othello</i>	Contextual question	25 marks	Page 19
OR			
Question 15 <i>The Crucible</i>	Essay question	25 marks	Page 22
OR			
Question 16 <i>The Crucible</i>	Contextual question	25 marks	Page 22

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

i thank You God for most thls amazing: e e cummings

<p>i thank You God for most this amazing day: for the leaping greenly spirits of trees And a blue true dream of sky; and for everything Which is natural which is infinite which is yes</p>	
<p>(i who have died am alive again today, and this is the sun's birthday; this is the birth day of life and of love and wings: and of the gay great happening illimitably earth)</p>	5
<p>how should tasting touching hearing seeing breathing any – lifted from the no of all nothing – human merely being doubt unimaginable You?</p>	10
<p>(now the ears of my ears awake and now the eyes of my eyes are opened)</p>	

By writing this poem, e e cummings reaffirms his faith and belief in God.

Discuss this statement critically.

In your answer you could consider some or all of the following aspects.

- The poet's attitude to faith in God.
- How the poet presents these thoughts in the poem.
- Structure: sonnet form.
- Poetic devices, such as diction, tone, punctuation, imagery and any other devices you might feel are significant.

[10]

QUESTION 2: CONTEXTUAL QUESTION***TO ME, FAIR FRIEND... (SONNET 104): WILLIAM SHAKESPEARE***

<p>To me, fair friend, you never can be old, For as you were when first your eye I eyed, Such seems your beauty still. Three winters cold Have from the forests shook three summers' pride, Three beauteous springs to yellow autumn turned, In process of the seasons have I seen; Three April perfumes in three hot Junes burned, Since first I saw you fresh, which yet are green. Ah, yet doth beauty, like a dial hand, Steal from his figure, and no pace perceived; So your sweet hue, which methinks still doth stand, Hath motion, and mine eye may be deceived, - For fear of which, hear this, thou age unbred: Ere you were born was beauty's summer dead.</p>	5
	10

- 2.1 Discuss the theme of the destructive influence of time in this sonnet. (3)
- 2.2 Explain how the poet uses the seasons to show the passing of time. (3)
- 2.3 Explain the change that comes about in lines 9 - 12 ('Ah, yet doth ... may be deceived'). (2)
- 2.4 Show how the rhyming couplet serves to sum up the poet's attitude to age and changing beauty. (2)

[10]

VRAAG 4: POETRY CONTEXTUAL***IF YOU DON'T STAY BITTER AND ANGRY FOR TOO LONG: CHARLES MONGOSHI***

If you don't stay bitter and angry for too long you might finally salvage something useful from the old country	5
a lazy half sleep summer afternoon for instance, with the whoof-whoof of grazing cattle in your ears tails swishing, flicking flies away or the smell of newly turned soil with birds hopping about in the wake of the plough in search of worms	10
or the pained look of your father a look that took you all these years and lots of places to understand	15
the bantering tone you used with your grandmother and their old laugh that said nothing matters but death	20
If you don't stay bitter and angry for too long and have the courage to go back you will discover that the autumn smoke writes different more helpful messages in the high skies of the old country.	25

- 4.1 State why it may be said that this is a 'poem of memories.' (3)
- 4.2 Discuss the importance of the word 'salvage' in the context (line 3). (3)
- 4.3 Explain how, in the last stanza, the poet also makes a comment about how people could live their lives. (2)
- 4.4 Discuss the effect of the repetition of the line, "If you don't stay bitter / and angry for too long' (lines 1- 2 and again in 20 – 21). (2)

[10]

UNSEEN POETRY: POETRY FROM AFRICA

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

A train on the horizon: BAROLONG SEBONI

<p>The khaki canvas of desert Is stitched to the blue at the hem of sky. Sand dunes and bushes are sewn in silhouette against the setting sun.</p>	5
<p>A loose thread of smoke unseams the horizon and the metallic zip of the train rends the desert from the sky.</p>	10

QUESTION 5: ESSAY QUESTION

Show how, by the careful use of words and imagery, the poet is able to create a picture of a train on the horizon.

In your answer you could consider some or all of the following aspects.

- The description of the desert.
- Central image from the world of sewing.
- The appearance of the train.
- The 'zip' image.

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

6.1 Describe the picture created by the poet in the opening stanza. (3)

6.2 Comment on the description of the train in lines 7-8 ("A loose thread unseams the horizon"). (2)

6.3 Clarify how the word 'zip' (line 9) fits into the pattern of imagery used throughout the poem. (3)

6.4 Express your opinion on the appropriateness of the choice of title for this poem. (2)

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

SECTION B: NOVEL

Answer **ONE** question from this section.

QUESTION 7: ANIMAL FARM ESSAY QUESTION

The Seven Commandments may be said to be the key to an understanding of *Animal Farm*.

Discuss this statement, relating your answer to the changes to the commandments and to the situation on the farm.

In your answer you could consider some or all of the following aspects.

- The importance and content of the Seven Commandments.
- The changes that take place over time.
- How the Commandments are accepted by the animals
- The final result: the venture on Animal Farm has failed.

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

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

EXTRACT A

Napoleon, with the dogs following him, now mounted onto the raised portion of the floor where Major had previously stood to deliver his speech. He announced that from now on the Sunday morning Meetings would come to an end. They were unnecessary, he said, and wasted time. In future all questions relating to the working of the farm would be settled by a special committee of pigs, presided over by himself. These would meet in private and afterwards communicate their decisions to the others. The animals would still assemble on Sunday mornings to salute the flag, sing 'Beasts of England', and receive their orders for the week; but there would be no more debates.

5

In spite of the shock that Snowball's expulsion had given them, the animals were dismayed by this announcement. Several of them would have protested if they could have found the right argument. Even Boxer was vaguely troubled. He set his ears back, shook his forelock several times and tried hard to marshal his thoughts; but in the end he could not think of anything to say. Some of the pigs themselves, however, were more articulate. Four young porkers in the front uttered shrill squeals of disapproval, and all four of them sprang up to their feet and began speaking at once. But suddenly the dogs sitting round Napoleon let out deep, menacing growls, and the pigs fell silent and sat down again. Then the sheep broke out with a tremendous bleating of 'Four legs good, two legs bad!' which went on for nearly a quarter of an hour and put an end to any chance of discussion.

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Afterwards Squealer was sent round the farm to explain the new arrangement to the others.	25
'Comrades,' he said, 'I trust that every animal here appreciates the sacrifice that Comrade Napoleon has made in taking this extra labour upon himself. Do not imagine, comrade, that leadership is a pleasure! On the contrary, it is a deep and heavy responsibility. No one believes more firmly than Comrade Napoleon that all animals are equal. He would be only too happy to let you make your decisions for yourselves. But sometimes you might make the wrong decisions, comrades, and then where would we be? Suppose you had decided to follow Snowball, who, as we now know was no better than a criminal?'	30
'He fought bravely at the Battle of the Cowshed,' said somebody.	35
'Bravery is not enough,' said Squealer. 'Loyalty and obedience are important. And as to the Battle of the Cowshed, I believe that the time will come when we shall find that Snowball's part in it was much exaggerated. Discipline, comrades, iron discipline! That is our watchword for today. One false step, and our enemies would be upon us. Surely, comrades, you do not want Jones back?'	40

- 8.1 Describe the events that have taken place immediately before this extract. (3)
- 8.2 Comment on the irony that Napoleon 'mounted onto the raised portion of the floor where Major had previously stood to deliver his speech' (line 1-3). (2)
- 8.3 Explain why the statement '... there would be no more debates' (line 10) is significant in the wider context of the novel. (2)
- 8.4 Give a reason for the importance of the revolutionary song 'Beasts of England' at this stage in the novel. (2)
- 8.5 Show how the expulsion of Snowball is significant to the present situation on the farm. (2)
- 8.6. Discuss critically the tone Squealer uses throughout his speech. (3)
- 8.7 State why the growling of the dogs stops the pigs. (2)
- 8.8 'Do not imagine, comrade, that leadership is a pleasure!' (line 28). Discuss why this is an example of the language dictators might use. (3)
- 8.9 Napoleon and Squealer use many different strategies in their quest to take over the leadership of *Animal Farm*. List two of these and explain their effectiveness. (3)
- 8.10 Discuss how this passage anticipates events that follow in the story. (3)

[25]**OR**

QUESTION 9: PRIDE AND PREJUDICE ESSAY QUESTION

The characters of Elizabeth and Darcy undergo transformations during the course of the novel.

Discuss how, for both characters, personal pride and prejudice stand in the way of eventual acceptance, happiness and marriage.

In your answer you could consider some or all of the following aspects.

- Elizabeth: has personal prejudice in prejudging people.
How pride leads to prejudice and misunderstanding, especially regarding Elizabeth's relationship with Darcy.
- Darcy: his belief in class superiority and tendency to judge too quickly and too harshly.
The process Darcy must undergo in order to come to terms with his pride and personal prejudice.

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

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

EXTRACT A	
'To walk three, or four miles, or five miles, or whatever it is, above her ankles in dirt, and alone, quite alone! What could she mean by it? It seems to me to show an abominable sort of conceited independence, a most country town indifference to decorum.'	
'It shews an affection for her sister that is very pleasing, said Bingley. 'I am afraid, Mr Darcy,' observed Miss Bingley, in a half whisper, 'that this adventure has rather affected your admiration of her fine eyes.'	5
'Not at all,' he replied; 'they were highlighted by the exercise.' – A short pause followed this speech, and Mrs Hurst began again. 'I have an excessive regard for Jane Bennet, she is really a very sweet girl, and I wish with all my heart she were well settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it.'	10
'I think I have heard you say, that their uncle is an attorney in Meryton.' 'Yes; and they have another, who lives somewhere near Cheapside.'	15
'That is capital,' added her sister, and they both laughed heartily. 'If they had uncles enough to fill <i>all</i> Cheapside,' cried Bingley, 'it would not make them one jot less agreeable.'	
'But it must very materially lessen their chance of marrying men of any consideration in the world,' replied Darcy.	20
To this speech Bingley made no answer; but his sisters gave it their hearty assent, and indulged their mirth for some time at the expense of their dear friend's vulgar relations. With a renewal of tenderness, however, they repaired to her room on leaving the dining parlour, and sat with her till summoned to coffee.	25

- 10.1 Describe the circumstances, earlier on, that lead up to this moment in the novel. (3)
- 10.2 Comment on what this extract reveals about the Bingley sisters. (3)
- 10.3 State what the talk about the Bennet family conveys of society's attitude to marriage in the context of the novel. (3)
- 10.4 Refer to lines 19-20 ('But it must very materially lessen their chance of marrying men of any consideration in the world'). This remark comes early in the novel. Explain what it reveals about the character of Darcy. (3)
- 10.5 In reply to Darcy's words quoted in question 10.4, Bingley 'made no answer'. Explain why the match with Jane will eventually be a suitable one. (3)

EXTRACT B

'In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am a gentleman's daughter; so far we are equal.'

'True. You *are* a gentleman's daughter. But who was your mother? Who are your uncles and aunts? Do not imagine me ignorant of the condition.'

'Whatever my connections may be,' said Elizabeth, 'if your nephew does not object to them, they can be nothing to *you*.' 'Tell me once for all, are you engaged to him?'

Though Elizabeth would not, for the mere purpose of obliging Lady Catherine, have answered this question; she could not but say, after a moment's deliberation, 'I am not.'

Lady Catherine seemed pleased.

'And you will promise me, never to enter to enter into such an engagement?'

'I will make no promise of the kind.'

'Miss Bennet, I am shocked and astonished. I expected to find a more reasonable young woman. But do not deceive yourself into a belief that I will ever recede. I shall not go away, till you have given me the assurance I require.'...

'You have no regard, then, for the honour and credit of my nephew! Unfeeling, selfish girl! Do you not consider that a connection with you, must disgrace him in eyes of everybody?'

5

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- 10.6 Lady Catherine exclaims, 'I expected to find a more reasonable young woman' (lines 18 - 19). In terms of the novel as a whole, explain whether Lady Catharine's opinion of Elizabeth is justified. (4)
- 10.7 Explain how the writer uses Lady Catherine to highlight the theme of prejudice. (3)

- 10.8 Shortly after Lady Catherine's visit, Darcy proposes to Elizabeth.
Discuss why this is likely to be a rewarding marriage.

(3)
[25]

OR

QUESTION 11: *THE GREAT GATSBY* ESSAY QUESTION

During the course of the novel, Nick acts as a foil for Gatsby as both men's lives become increasingly entwined.

Discuss the character of Nick and his role as an observer.

In your answer you could consider some or all of the following aspects.

- Nick as the narrator: he tells the story from his perspective.
- Nick is drawn into the corrupt world of Gatsby and his crowd.
- Gatsby: what he represents.
- Nick's final understanding of himself and his assessment of Gatsby.

[25]

OR

QUESTION 12: *THE GREAT GATSBY*: CONTEXTUAL

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

EXTRACT A	
When I came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever; I wanted no more riotous excursions with privileged glimpses into the human heart. Only Gatsby, the man who gives his name to this book, was exempt from my reaction – Gatsby, who represented everything for which I have an unaffected scorn. If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life ... - it was an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again. No – Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men.	5
	10

- 12.1 This extract comes early in the novel, as Nick reflects on past events.
Explain what Nick means when he says that 'Gatsby turned out all right at the end' (lines 10 – 11).

(4)

- 12.2 Discuss critically the image of the 'foul dust' that Nick uses to describe the people of East Egg (line 11). (3)
- 12.3 Explain whether Nick is a reliable witness and a dependable reporter of the events. (3)

EXTRACT B

He took out a pile of shirts and began throwing them, one by one, before us, shirts of sheer linen and thick silk and fine flannel, which lost their folds as they fell and covered the table in many coloured disarray. While we admired he brought more and the soft rich heap mounted higher – shirts with stripes and scrolls and plaids in coral and apple-green and lavender and faint orange, with monograms of Indian blue. Suddenly, with a strained sound, Daisy bent her head into the shirts and began to cry stormily. 'They're such beautiful shirts,' she sobbed, her voice muffled in the thick folds. 'It makes me sad because I have never seen such – such beautiful shirts before.'

5

10

- 12.4 Briefly relate the circumstances that have led up to this moment in the story. (3)
- 12.5 Discuss the importance of the shirts, in terms of the passing of time, for both Gatsby and Daisy, in the context of the novel. (3)

EXTRACT C

One afternoon late in October I saw Tom Buchanan. He was walking ahead of me along Fifth Avenue in his alert, aggressive way, his hands out a little from his body as if to fight off interference, his head moving sharply here and there, adapting itself to his restless eyes. Just as I slowed up to avoid overtaking him he stopped and began frowning into the windows of a jewellery store. Suddenly he saw me and walked back, holding out his hand.

5

'What's the matter, Nick?' Do you object to shaking hands with me?'

'Yes. You know what I think of you.'

'You're crazy, Nick,' he said quickly. 'Crazy as hell. I don't know what's the matter with you.'

10

'Tom,' I enquired, 'what did you say to Wilson that afternoon?'

He stared back at me without a word, and I knew I had guessed right about those missing hours. I started to turn away, but he took a step after me and grabbed my arm.

15

'I told him the truth,' he said ...

They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made ...

20

- 12.6 'Tom,' I enquired, 'What did you say to Wilson that afternoon?' (line 12).
Explain the events that take place, earlier in the story, to which Nick is referring. (3)
- 12.7 In this extract Nick speaks of Tom and Daisy as 'careless people' (line 17).
Show how this term refers in particular to Daisy. (3)
- 12.8 Discuss the important lesson that Nick has learnt here, at the end of the novel. (3)
- [25]**

TOTAL SECTION B: 25

SECTION C: DRAMA

Answer **ONE** question from this section

QUESTION 13: *OTHELLO* ESSAY QUESTION

Iago's skill at using people is extraordinary. Yet at the same time he had good fortune on his side in bringing about the downfall of Othello.

Discuss how Iago is able to manipulate people and events in his favour.

In your answer you could consider some or all of the following aspects.

- The character of Iago and his plan to bring about the downfall of Othello.
- Desdemona's innocence: how Iago is able to use her unflinching love, loyalty and devotion to her husband.
- Iago's manipulation of Cassio and Roderigo, both easy victims of his strategy.
- How Iago is able to manipulate events to further his aims.

[25]

OR

QUESTION 14: *OTHELLO* CONTEXTUAL QUESTION

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

EXTRACT A

OTHELLO

Most potent, grave and reverend signiors,
My very noble and approved good masters,
That I have ta'en away this old man's daughter,
It is most true; true, I have married her.
The very head and front of my offending
Hath this extent, no more. Rude am I in my speech
And little blessed with the set phrases of peace ...
And little of this great world can I speak
More than pertains to fears of broil and battle;

5

And therefore little shall I grace my cause In speaking for myself. Yet, by your gracious patience, I will a round unvarnished tale deliver Of my whole course of love – what drugs, what charms, What conjuration and what mighty magic (For such proceedings am I charged withal) I won his daughter.	10 15
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- 14.1 Explain why, at this moment, Othello finds it necessary to defend himself. (3)
- 14.2 Show how, in this speech, Othello's nobility is established. (3)
- 14.3 Discuss how Othello, in this extract, admits to some of the limitations that will eventually lead to his downfall. (4)
- 14.4 Othello is a black man in a white Venetian society. Discuss how the question of race is used to undermine him. (4)

EXTRACT B	
DESDEMONA Upon my knees, what doth your speech import? I understand a fury in your words, But not the words.	
OTHELLO Why, what art thou?	
DESDEMONA Your wife, my lord; your true and loyal wife ...	5
OTHELLO Heaven truly knows that thou art false as hell.	
DESDEMONA To whom, my lord? With whom? How am I false?	
OTHELLO O Desdemona! Away, away, away!	
DESDEMONA Alas, the heavy day! Why do you weep? Am I the motive of these tears, my lord? If haply you my father do suspect An instrument of this your calling back, Lay not your blame on me. If you have lost him, Why, I have lost him too.	10
OTHELLO Had it pleased heaven	15
To try me with affliction, had he rained All kinds of sores and shames on my bare head, Steept me in poverty to very lips, Given to captivity me and my utmost hopes, I should have found in some part of my soul A drop of patience. But, alas, to make me A fixed figure for the time of scorn To point his slow unmoving finger at!	20

- 14.5 Explain the circumstances that have caused Othello to react in this harsh manner towards Desdemona. (2)
- 14.6 Show how sympathy is created for Desdemona in this scene. (3)
- 14.7 In lines 15 – 23 Othello speaks of his great pride ('Had it pleased ... unmoving finger at!'). Discuss how this is a contributing factor to his eventual choice to end his life at the conclusion of the play. (3)

EXTRACT C

EMILIA

'Twill out, 'twill out. I peace?

No, I will speak as liberal as the north.

Let heaven and men and devils, let them all,

All, all cry shame against me, yet I will speak.

- 14.8 Comment on the change that has come about in the character of Emilia, after being under the influence of her husband for most of the play. (3)
[25]

OR**Answer ONE question.****QUESTION 15: THE CRUCIBLE ESSAY QUESTION**

John Proctor is the character who shows the greatest growth in the play, *The Crucible*. Using this statement as the starting point, examine the extent to which the character of John Proctor develops during the course of the play.

In your answer you could consider some or all of the following aspects.

- John Proctor is the main character and presents the audience with the morality of the play.
- His early portrayal: father, flawed husband, highly principled neighbour.
- Character development: chooses not be involved with community but drawn in due to circumstances.
- Proctor eventually gives up his own life to save the lives of others. **[25]**

OR

QUESTION 16: THE CRUCIBLE CONTEXTUAL QUESTION

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

EXTRACT A	
Proctor: Aye. (<i>He eats. She watches him.</i>) I think we'll see green fields soon. It's as warm as blood beneath the clods.	
Elizabeth: That's well.	
<i>Proctor eats, then looks up.</i>	
Proctor: If the crop is good I'll buy George Jacob's heifer. How would that please you?	5
Elizabeth: Aye, it would.	
Proctor (with a grin): I mean to please you, Elizabeth.	
Elizabeth (it is hard to say): I know it, John.	
<i>He gets up, goes to her, kisses her. She receives it. With a certain disappointment, he returns to the table.</i>	10
Proctor (as gently as he can): Cider?	
Elizabeth (<i>with a sense of reprimanding herself for having forgot</i>): Aye! (<i>She gets up and goes and pours a glass for him. He now arches his back.</i>)	15
Proctor: This farm's a continent when you go foot by foot droppin' seeds in it.	
Elizabeth (<i>coming with the cider</i>): It must be.	
Proctor (<i>drinks a long draught, then, putting the glass down</i>): You ought to bring some flowers in the house.	20
Elizabeth: Oh! I forgot! I will tomorrow.	
Proctor: It's winter in here yet. On Sunday let you come with me, and we'll walk the farm together: I never see such a load of flowers on the earth. (<i>With good feeling he goes and looks up at the sky through the open doorway.</i>) Lilacs have a purple smell. Lilac is the smell of nightfall, I think. Massachusetts is a beauty in the spring!	25

Elizabeth: Aye, it is. <i>There is a pause. She is watching him from the table as he stands there absorbing the night. It is as though she would speak but cannot. Instead, now she takes up his plate and glass and fork and goes with them to the basin. Her back is turned to him. He turns to her and watches her. A sense of separation arises.</i>	30
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- 16.1 Describe how it has happened that John and Elizabeth have become so uncomfortable in one another's presence. (2)
- 16.2. In lines 10-11 the stage directions read: *He gets up, goes to her, kisses her. She receives it. With a certain disappointment, he returns to the table.*

Examine this moment between Elizabeth and John in the passage and show how it is typical of the present state of their relationship. (3)
- 16.3 Identify Elizabeth's feelings about what has happened, focusing especially on her replies to John. (4)
- 16.4 Examine how seasonal imagery is developed in this passage, and suggest why Miller uses it in this scene. (3)

EXTRACT B	
Elizabeth: John, I counted myself so plain, so poorly made, no honest love could come to me! Suspicion kissed you when I did; I never knew how I should say my love. It were a cold house I kept! <i>(In fright, she swerves, as Hathorne enters.)</i>	
Hathorne: What say you Proctor? The sun is soon up. <i>Proctor, his chest heaving, stares, turns to Elizabeth. She comes to him as though to plead, her voice quaking.</i>	5
Elizabeth: Do what you will. But let none be your judge. There be no higher judge under Heaven than Proctor is! Forgive me, forgive me, John – I never knew such goodness in the world! <i>(She covers her face, weeping.)</i> <i>Proctor turns from her to Hathorne; he is off the earth, his voice hollow.</i>	10
Proctor: I want my life.	
Hathorne <i>(electrified, surprised)</i> : You'll confess yourself?	15
Proctor: I will have my life	

Hathorne	<i>(with a mystical tone)</i> : God be praised! It is a providence! <i>(He rushes out the door, and his voice is heard calling down the corridor)</i> : He will confess! Proctor will confess!	20
Proctor	<i>(with a cry, as he strides to the door)</i> : Why do you cry it? <i>(In great pain he turns back to her.)</i> It is evil, is it not? It is evil.	
Elizabeth	<i>(in terror, weeping)</i> : I cannot judge you, John, I cannot!	25
Proctor:	Then who will judge me? <i>(Suddenly clasping his hands.)</i> God in Heaven, what is John Proctor, what is John Proctor? <i>(He moves as an animal, and a fury is riding in him, a tantalized search.)</i> I think it is honest, I think so; I am no saint. <i>(As though she had denied this he calls angrily at her.)</i> Let Rebecca go like a saint; for me it is fraud.	

- 16.5 Discuss the circumstances that lead up to this moment in the play. (3)
 - 16.6 Explain why it is so important for the rest of Salem that John Proctor confesses. (2)
 - 16.7 Discuss what causes John Proctor's conflict and confusion in this passage. (4)
 - 16.8 Elizabeth cries, 'I cannot judge you, John, I cannot!' (line 23). Explain whether you agree, or disagree, with Elizabeth's denial. (4)
- [25]**

TOTAL SECTION C: 25
GRAND TOTAL: 80