



Province of the
EASTERN CAPE
EDUCATION



**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2022

ENGLISH HOME LANGUAGE P2

MARKS: 80

TIME: 2½ hours

This question paper consists of 23 pages.

INSTRUCTIONS AND INFORMATION

1. Please read these instructions 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. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections.

SECTION A: POETRY (30)

SECTION B: NOVEL (25)

SECTION C: DRAMA (25)

4. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C. Use the checklist to assist you.
5. 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.
6. LENGTH OF ANSWERS:
 - 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.
 - 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 the answers exactly as the questions have been numbered in the question paper.
9. Start each section on a NEW page.
10. Suggested time management:

SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
11. Write neatly and legibly.

TABLE OF CONTENTS

SECTION A: POETRY

PRESCRIBED POETRY			
ANSWER ANY TWO QUESTIONS.			
QUESTION 1 <i>An African Thunderstorm</i>	Essay question	10 marks	Page 5
QUESTION 2 <i>somewhere i have never travelled, gladly beyond</i>	Contextual question	10 marks	Page 6
QUESTION 3 <i>Funeral Blues</i>	Contextual question	10 marks	Page 7
QUESTION 4 <i>First Day after the War</i>	Contextual question	10 marks	Page 8
AND			
UNSEEN POETRY			
COMPULSORY QUESTION.			
QUESTION 5 <i>When great trees fall</i>	Contextual question	10 marks	Page 9

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**.

SECTION B: NOVEL

ANSWER ONLY ON THE NOVEL YOU HAVE STUDIED.

ANSWER ANY ONE OF THE FOLLOWING SIX QUESTIONS.			
QUESTION 6 <i>The Picture of Dorian Gray</i>	Essay question	25 marks	Page 10
OR			
QUESTION 7 <i>The Picture of Dorian Gray</i>	Contextual question	25 marks	Page 11
OR			
QUESTION 8 <i>Life of Pi</i>	Essay question	25 marks	Page 13
OR			
QUESTION 9 <i>Life of Pi</i>	Contextual question	25 marks	Page 13

SECTION C: DRAMA**ANSWER ONLY ON THE DRAMA YOU HAVE STUDIED.**

ANSWER ANY ONE OF THE FOLLOWING FOUR QUESTIONS.			
QUESTION 10 <i>Hamlet</i>	Essay question	25 marks	Page 15
OR			
QUESTION 11 <i>Hamlet</i>	Contextual question	25 marks	Page 16
OR			
QUESTION 12 <i>Othello</i>	Essay question	25 marks	Page 18
OR			
QUESTION 13 <i>Othello</i>	Contextual question	25 marks	Page 18
OR			
QUESTION 14 <i>The Crucible</i>	Essay question	25 marks	Page 20
OR			
QUESTION 15 <i>The Crucible</i>	Contextual question	25 marks	Page 21

CHECKLIST

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK
A: POETRY (Prescribed Poetry)	1–4	2	
A: Poetry (Unseen Poem)	5	1	
B: NOVEL (Essay or Contextual)	6–9	1	
C: DRAMA (Essay or Contextual)	10–15	1	
NOTE: In SECTIONS B and C , answer ONE ESSAY and ONE CONTEXTUAL question.			

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

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

AN AFRICAN THUNDERSTORM – David Rubadiri

1 From the west
2 Clouds come hurrying with the wind
3 Turning
4 Sharply
5 Here and there
6 Like a plague of locusts
7 Whirling
8 Tossing up things on its tail
9 Like a madman chasing nothing.
10 Pregnant clouds
11 Ride stately on its back
12 Gathering to perch on hills
13 Like dark sinister wings;
14 The Wind whistles by
15 And trees bend to let it pass.
16 In the village
17 Screams of delighted children
18 Toss and turn
19 In the din of the whirling wind,
20 Women –
21 Babies clinging on their backs –
22 Dart about
23 In and out
24 Madly
25 The Wind whistles by
26 Whilst trees bend to let it pass.
27 Clothes wave like tattered flags
28 Flying off
29 To expose dangling breasts
30 As jagged blinding flashes
31 Rumble, tremble, and crack
32 Amidst the smell of fired smoke
33 and the pelting march of the storm.

In a carefully planned essay, critically discuss how the threatening nature of the storm is shown with close reference to **diction**, **imagery** and **structure**.

Your essay must be 250–300 words (about ONE page) in length.

[10]

OR

QUESTION 2: CONTEXTUAL QUESTION

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

somewhere i have never travelled, gladly beyond – ee cummings

1 somewhere i have never travelled, gladly beyond
 2 any experience, your eyes have their silence:
 3 in your most frail gesture are things which enclose me,
 4 or which i cannot touch because they are too near

5 your slightest look easily will unclose me
 6 though i have closed myself as fingers,
 7 you open always petal by petal myself as Spring opens
 8 (touching skillfully, mysteriously) her first rose

9 or if you wish to close me, i and
 10 my life will shut very beautifully, suddenly,
 11 as when the heart of this flower imagines
 12 the snow carefully everywhere descending;

13 nothing which we are to perceive in this world equals
 14 the power of your intense fragility: whose texture
 15 compels me with the colour of its countries,
 16 rendering death and forever with each breathing

17 (i do not know what it is about you that closes
 18 and opens; only something in me understands
 19 the voice of your eyes is deeper than all the roses)
 20 nobody, not even the rain, has such small hands

- 2.1 Refer to line 3: 'in your most frail gesture are things which enclose me.'
 What does the word 'enclose' suggest about the speaker's experience? (2)
- 2.2 Comment on the nature of the journey the speaker is undertaking in line 1. (2)
- 2.3 Consider lines 7–8: 'you open always ... rose.'
 Discuss the effectiveness of the imagery in the context of the poem. (3)
- 2.4 Critically discuss how the enjambment throughout the poem conveys the
 speaker's tone. (3)

[10]

OR

QUESTION 3: CONTEXTUAL QUESTION

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

FUNERAL BLUES – W.H. Auden

- 1 Stop all the clocks, cut off the telephone,
- 2 Prevent the dog from barking with a juicy bone,
- 3 Silence the pianos and with muffled drum
- 4 Bring out the coffin, let the mourners come.

- 5 Let aeroplanes circle moaning overhead
- 6 Scribbling on the sky the message 'He is Dead'.
- 7 Put crepe bows round the white necks of the public doves,
- 8 Let the traffic policemen wear black cotton gloves.

- 9 He was my North, my South, my East and West,
- 10 My working week and my Sunday rest,
- 11 My noon, my midnight, my talk, my song;
- 12 I thought that love would last forever: I was wrong.

- 13 The stars are not wanted now; put out every one,
- 14 Pack up the moon and dismantle the sun,
- 15 Pour away the ocean and sweep up the wood;
- 16 For nothing now can ever come to any good.

- 3.1 Refer to stanza 1.
Why is the speaker insistent about these specific instructions? (2)
- 3.2 Consider line 12: 'I thought that love would last forever: I was wrong.'
Explain how this line influences the reader's attitude towards the speaker. (2)
- 3.3 Refer to lines 10–11: 'My working week ... my midnight'.
Comment on how the imagery in these lines reflect the speaker's relationship with his beloved. (3)
- 3.4 Refer to lines 13–16: 'The stars are not ... come to any good.'
Critically discuss how the diction in these lines conveys the speaker's tone. (3)

[10]**OR**

QUESTION 4: CONTEXTUAL QUESTION

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

FIRST DAY AFTER THE WAR – Mazisi Kunene

1 We heard the songs of a wedding party.
2 We saw a soft light
3 Coiling round the young blades of grass
4 At first we hesitated, then we saw her footprints,
5 Her face emerged, then her eyes of freedom!
6 She woke us up with a smile saying,
7 'What day is this that comes so suddenly?'
8 We said, 'It is the first day after the war'.
9 Then without waiting we ran to the open space
10 Ululating to the mountains and the pathways
11 Calling people from all the circles of the earth.
12 We shook up the old man demanding a festival
13 We asked for all the first fruits of the season.
14 We held hands with a stranger
15 We shouted across the waterfalls
16 People came from all lands
17 It was the first day of peace.
18 We saw our Ancestors travelling tall on the horizon.

- 4.1 Refer to line 1.
Account for the comparison between a 'wedding' and the 'first day after the war'. (2)
- 4.2 Refer to line 14: 'We held hands with a stranger.'
Discuss the significance of this line in the context of the poem as a whole. (2)
- 4.3 Consider lines 4–6: 'then we saw her ... with a smile saying.'
Comment on the effectiveness of freedom being personified as a woman. (3)
- 4.4 Refer to lines 9–18: 'Then without waiting ... on the horizon.'
Critically discuss how the mood of the poem is determined by the diction in these lines. (3)

[10]**AND**

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

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

WHEN GREAT TREES FALL (Adapted) – Maya Angelou

1 When great trees fall,
 2 rocks on distant hills shudder,
 3 lions hunker down
 4 in tall grasses,
 5 and even elephants
 6 lumber after safety.

7 When great souls die,
 8 the air around us becomes
 9 light, rare, sterile.
 10 We breathe, briefly.
 11 Our eyes, briefly,
 12 see with
 13 a hurtful clarity.
 14 Our memory, suddenly sharpened,
 15 examines,
 16 gnaws on kind words
 17 unsaid,
 18 promised walks
 19 never taken.

20 And when great souls die,
 21 After a period peace blooms,
 22 Slowly and always
 23 irregularly.
 24 Our senses, restored, never
 25 To be the same, whisper to us.
 26 They existed. They existed.
 27 We can be. Be and be
 28 better. For they existed.

- 5.1 Refer to lines 1–6: ‘When great trees fall ...lumber after safety.’
 What effect does the falling trees have on their environment? (2)
- 5.2 What does the phrase ‘great souls’ (line 7) suggest about those who have passed? (2)
- 5.3 Refer to line 21–23: ‘After a period peace ... irregularly.’
 Comment on the effectiveness of the image in these lines. (3)
- 5.4 Consider lines 11–28: ‘Our eyes, briefly ... For they existed.’
 Critically discuss how the speaker’s changing attitude is conveyed in these lines. (3)

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

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

***THE PICTURE OF DORIAN GRAY* – Oscar Wilde**

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

QUESTION 6: *THE PICTURE OF DORIAN GRAY* – ESSAY QUESTION

In this novel, the influence of Lord Henry Wotton and Basil Hallward leads to Dorian Gray's loss of innocence.

Critically discuss the extent to which you agree with this statement.

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

[25]**OR**

EXTRACT B

‘Don’t touch me. Finish what you have to say.’

A twisted flash of pain shot across the painter’s face. He paused for a moment, and a wild feeling of pity came over him. After all, what right had he to pry into the life of Dorian Gray? If he had done a tithe of what was rumoured about him, how much he must have suffered! Then he straightened himself up, and walked over to the fireplace, and stood there, looking at the burning logs with their frost-like ashes and their throbbing cores of flame. 5

‘I am waiting, Basil,’ said the young man, in a hard, clear voice.

He turned round. ‘What I have to say is this,’ he cried. ‘You must give me some answer to these horrible charges that are made against you. If you tell me they are absolutely untrue from beginning to end, I shall believe you. Deny them, Dorian, deny them! Can’t you see what I am going through? My God! Don’t tell me that you are bad, and corrupt, and shameful.’ 10

Dorian Gray smiled. There was a curl of contempt in his lips. ‘Come upstairs, Basil.’ He said quietly. ‘I keep a diary of my life from day to day, and it never leaves the room in which it is written. I shall show it to you if you come with me.’ 15

[Chapter 12]

- 7.6 Account for the ‘pain’ (line 2) Basil is experiencing. (3)
- 7.7 Comment on how the change in Dorian’s character is revealed in this extract. (3)
- 7.8 Refer to lines 15–18.
Critically comment on the reason Basil is the one whom Dorian chooses to show the ‘diary’ of his life. Refer to lines 15–16. (4)
- [25]**

OR

LIFE OF PI – Yann Martel

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

QUESTION 8: LIFE OF PI – ESSAY QUESTION

Pi's survival can be attributed to the influences of his various mentors.

Critically discuss the extent to which you agree with the above statement.

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

[25]**OR****QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

EXTRACT C

'Religion will save us,' I said. Since when I could remember, religion had been very close to my heart.

'Religion?' Mr Kumar grinned broadly. 'I don't believe in religion. Religion is darkness.'

Darkness? I was puzzled. I thought, Darkness is the last thing that religion is. Religion is light. Was he testing me? Was he saying, 'Religion is darkness' the way he sometimes said in class things like 'Mammals lay eggs,' to see if someone would correct him? ('Only platypuses, sir.')

5

There are no grounds for going beyond a scientific explanation of reality and no sound reason for believing anything but our sense experience. A clear intellect, close attention to detail and a little scientific knowledge will expose religion as superstitious bosh. God does not exist.'

10

...

'When I was your age, I lived in bed, racked with polio. I asked myself every day, 'Where is God? Where is God? Where is God?' God never came. It wasn't God who saved me – it was medicine. Reason is my prophet and it tells me that as a watch stops, so we die. It's the end.'

15

...

This was all a bit much for me. The tone was right – loving and brave – but the details seemed bleak. I said nothing. It wasn't for fear of angering Mr Kumar. I was more afraid that in a few words thrown out he might destroy something that I loved. What if his words had the effect of polio on me? What a terribly disease that must be if it could kill God in a man.

20

[Chapter 7]

9.1 Refer to lines 1–2.

How does Pi's attitude towards religion remain unchanged after his ordeal? Substantiate your answer.

(3)

9.2 Refer to line 15: 'Reason is my prophet ...'

Discuss how science/scientific knowledge contributes to Pi's survival at sea when considering Pi's animal/'better story'. (3)

9.3 Refer to lines 9–10: 'There are no grounds ... but our sense experience.'

Why is Pi compelled to create an alternative 'explanation of reality' at the end of his ordeal? (3)

AND

EXTRACT D

The glance gave me one of my last images of Richard Parker, for at that precise moment he jumped over me. I saw his body, so immeasurably vital, stretched in the air above me, a fleeting, furred rainbow. He landed in the water, his back legs splayed, his tail high, and from there, in a few hops, he reached the beach. He went to the left, his paws gouging the wet sand, but changed his mind and spun around. He passed directly in front of me on his way to the right. He didn't look at me. He ran a hundred yards or so along the shore before turning in. His gait was clumsy and uncoordinated. He fell several times. At the edge of the jungle, he stopped. I was certain he would turn my way. He would look at me. He would flatten his ears. He would growl. In some such way, he would conclude our relationship. He did nothing of the sort. He only looked fixedly into the jungle. 5

Then Richard Parker, companion of my torment, awful fierce thing that kept me alive, moved forward and disappeared forever from my life. 10

[Chapter 94]

9.4 Place the extract in context. (3)

9.5 Refer to line 10–11: 'In some such way he would conclude our relationship.'

Discuss the relationship that develops between Pi and Richard Parker in the novel as a whole. (3)

9.6 Refer to line 13: 'disappeared forever from my life'.

Account for Richard Parker's departure at this stage of the novel. (3)

9.7 Consider lines 9–11: 'I was certain he would ... into the jungle.'

Comment on how these lines influence your response to Pi's state of mind. (3)

9.8 Other than Mr Kumar, referred to in Extract C, Pi's survival is influenced by various mentors.

Critically discuss the influence of various mentors on Pi's survival. (4)

[25]

TOTAL SECTION B: 25

AND

SECTION C: DRAMA

Answer ONLY on the play you have studied.

***HAMLET* – WILLIAM SHAKESPEARE**

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

QUESTION 10: *HAMLET* – ESSAY QUESTION

At the end of this drama, Fortinbras says that Hamlet 'was likely, had he been put on [the throne] to have proved most royal.'

Critically discuss the extent to which you agree with this assessment of Hamlet's character.

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

[25]**OR**

OTHELLO – WILLIAM SHAKESPEARE

Answer EITHER QUESTION 12 (essay question) OR QUESTION 13 (contextual question).

QUESTION 12: OTHELLO – ESSAY QUESTION

Othello's inability to control his weaknesses leads to tragic consequences.

Critically discuss the extent to which you agree with this statement.

Your essay 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 answer the questions that follow.

EXTRACT G

CASSIO	... You have been hotly called for, When, being not at your lodging to be found, The senate hath 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. <i>Exit</i>	5
CASSIO	Ensign, what makes he here?	
IAGO	Faith, he tonight hath boarded a land-carrack. If it prove lawful prize, he's made for ever.	10
CASSIO	I do not understand.	
IAGO	He's married.	
CASSIO	To who?	
IAGO	Marry to - <i>Enter Othello</i> (<i>To Othello</i>) Come, captain, will you go?	15
OTHELLO	Have with you.	
CASSIO	Here come another troop to seek for you. <i>Enter Brabantio, Roderigo, and officers, with lights and weapons</i>	
IAGO	It is Brabantio. General, be advised, He comes to bad intent.	20
OTHELLO	Holla, stand there!	

RODERIGO	(to Brabantio) Signor, it is the Moor.	
BRABANTIO	Down with him, thief!	25
IAGO	(drawing his sword) You, Roderigo? Come, sir, I am for you.	
OTHELLO	Keep up your bright swords, for the dew will rust' em. (To Brabantio) Good signor, you shall more command with years Than with your weapons.	30
[Act 1, Scene 2]		

- 13.1 Place this extract in context. (3)
- 13.2 Refer to lines 1–4: ‘You have been hotly called ...To search you out.’
What does the senate’s urgent search for Othello reveal about its opinion of Othello? (3)
- 13.3 Refer to lines 9–10.
Discuss whether Iago’s words in these lines are consistent with his character throughout the play. (3)
- 13.4 Refer to line 25.
Why would Brabantio be so easily convinced that Othello acted immorally in ‘stealing’ Desdemona? (3)

AND

EXTRACT H

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.	5
IAGO	O grace, O heaven forgive me! Are you a man? Have you a soul or sense? God buy you, take mine office. O wretched fool, That lov’st to make thine honesty a vice! O monstrous world take note, take note, O world, To be direct and honest is not safe! I thank you for this profit, and from hence I’ll love no friend, sith love breeds such offence.	10
OTHELLO	Nay, stay. Thou shouldst be honest.	15
IAGO	I should be wise, for honesty’s a fool, And loses that it works for.	

OTHELLO	By the world, I think my wife be honest, and think she is not. I think that thou art just, and think thou art not. I'll have some proof. My name that was as fresh As Dian's visage, is now begrimed and black As mine own face. If there be cords, or knives, Poison, or fire, or suffocating streams, I'll not endure it. Would I were satisfied!	20 25
IAGO	I see, sir, you are eaten up with passion. I do repent me that I put it to you. You would be satisfied?	
OTHELLO	Would? Nay, and I will.	

[Act 3, Scene 3]

- 13.5 Refer to lines 18–20: 'By the world ... think she is not.'
- If you were the director of a production of *Othello*, how would you instruct Othello to deliver these lines. Pay specific attention to body language and tone. Motivate your instructions. (3)
- 13.6 Refer to line 27: 'I do repent me that I put it to you.'
- Discuss the irony of Iago's words. (3)
- 13.7 Refer to line 28: 'You would be satisfied?'
- Explain how Iago will satisfy Othello's need for certainty of Desdemona's unfaithfulness? (3)
- 13.8 Refer to both EXTRACT G and EXTRACT H.
The setting of each extract reflects the emotional state of Othello.
Critically discuss the extent to which you agree with this statement. (4)
[25]

OR

THE CRUCIBLE – ARTHUR MILLER

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

In the play, *The Crucible*, John Proctor and others are forced to sacrifice that which is important to them.

Critically discuss the extent to which you agree with this statement.

Your essay 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 I

PARRIS	No – no. <i>(to Putnam)</i> I have no answer for that crowd. I'll wait till Mr Hale arrives. <i>(To get Mrs Putnam to leave)</i> If you will, Goody Anne...	
PUTNAM	Now look you, sir. Let you strike out against the Devil, and the village will bless you for it! Come down, speak to them – pray with them. They're thirsting for your word, Mister! Surely you'll pray with them.	5
PARRIS	<i>(swayed)</i> I'll lead them in a psalm, but let you say nothing of witchcraft yet. I will not discuss it. The cause is yet unknown. I have had enough contention since I came; I want no more.	
MRS PUTNAM	Mercy, you go home to Ruth, d'y'hear?	
MERCY	Aye, mum. <i>(Mrs Putnam goes out)</i>	10
PARRIS	<i>(to Abigail)</i> If she starts for the window, cry for me at once.	
ABIGAIL	I will, uncle.	
PARRIS	<i>(to Putnam)</i> There is a terrible power in her arms today. <i>(He goes out with Putnam.)</i>	15
ABIGAIL	<i>(with hushed trepidation)</i> How is Ruth sick?	
MERCY	It's weirdish, I know not – she seems to walk like a dead one since last night.	
ABIGAIL	<i>(turns at once and goes to Betty, and now, with fear in her voice)</i> Betty? <i>(Betty doesn't move. She shakes her.)</i> Now stop this! Betty! Sit up now!	20
MERCY	Have you tried beatin' her? I gave Ruth a good one and it waked her for a minute. Here, let me have her.	
ABIGAIL	<i>(holding Mercy back)</i> No, he'll be comin' up. Listen, now; if they be questioning us, tell them we danced – I told him as much already.	25

[Act 1]

- 15.1 Refer to lines 1–2: ‘I’ll wait till Mr Hale arrives.’
Why has Parris urgently summoned Reverend Hale to Salem? (3)
- 15.2 Refer to the stage direction in line 6.
Explain why Parris would be so easily ‘swayed’ by Putnam’s advice. (3)
- 15.3 Refer to line 3: ‘Now look you, sir. Let you strike out against the Devil ...’
Discuss the irony of Putnam’s comment. (3)
- 15.4 Refer to line 19.
Account for Abigail’s fear at this stage of the play. (3)

AND

EXTRACT J

DANFORTH	Accept my congratulations, Referend Hale; we are gladdened to see you returned to your good work.	
HALE	<i>(coming to DANFORTH now)</i> You must pardon them. They will not budge. <i>(HERRICK enters, waits)</i>	5
DANFORTH	<i>(conciliatory)</i> You misunderstand, sir; I cannot pardon these when twelve are already hanged for the same crime. It is not just.	
PARRIS	<i>(with failing heart)</i> Rebecca will not confess?	
HALE	The sun will rise in a few minutes. Excellency, I must have more time.	10
DANFORTH	Now hear me, and beguile yourselves no more. I will not receive a single plea for pardon or postponement. Them that will not confess will hang. Twelve are already executed; the names of these seven are given out, and the village expects to see them die this morning. Postponement now speaks floundering on my part; reprieve or pardon must cast doubt upon the guilt of them that die till now. While I speak God’s law, I will not crack its voice with whimpering... Now draw yourselves up like men and help me, as you are bound by heaven to do. Have you spoken with them all, Mr Hale?	15
HALE	All but Proctor. He is in the dungeon.	20
DANFORTH	<i>(to HERRICK)</i> What’s Proctor’s way now?	
HERRICK	He sits like some great bird; you’d not know he lived except he will take food from time to time.	

[Act 4]

- 15.5 Place the extract in context. (3)
- 15.6 Critically comment on whether Hale’s behaviour in this extract is consistent with his behaviour elsewhere in the play. (3)
- 15.7 Refer to lines 9–10: ‘The sun will rise ... I must have more time.’
If you were the director of a production of *The Crucible*, how would you instruct Hale to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 15.8 Refer to both Extracts I and J.
Critically discuss how acting out of self-interest has devastating consequences in this drama. (4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80