**Module** : ENGLISH 102: Introduction to English Studies: B  

**Module Code** : ENGL 102  

**Internal Examiner** : Dr Samiksha Latha  
Mr Brett Dix  
Mr Darryl David  

**External Examiner** : Dr Thulani Mkhize  

**Duration** : 3 Hours  

**Total** : 100

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**INSTRUCTIONS TO CANDIDATES**

Candidates are requested to write legibly

This paper consists of 6 pages. Please ensure that you have them all  

Students are allowed to bring the HARRY KALMER novel into exam
SECTION A - DRAMA

All students must answer EITHER SECTION A OR SECTION B. SECTION C IS COMPULSORY.

Exam Question

_Othello_

Write an ESSAY that answers the following two questions:

(1) Firstly, discuss what the extract provided below reveals about Iago’s character.

(2) Secondly, discuss how Iago manipulates the various characters in the play and how he exploits their weaknesses, faults and/or insecurities. (Your discussion must include detailed references to the play).

_Act 1, Scene 1_

**RODERIGO**  
I would not follow him them.

**IAGO**  
O sir, content you.  
I follow him to serve my turn upon him.  
We cannot all be masters, nor all masters  
Cannot be truly followed. You shall mark  
Many a duteous and knee-crooking knave  
That, doting on his own obsequious bondage,  
Wears out his time, much like his master’s ass,  
For nought but provender, and when he’s old – cashiered.  
Whip me such honest knaves! Others there are  
Who, trimmed in forms and visages of duty,  
Keep yet their hearts attending on themselves,  
And, throwing but shows of service on their lords,
Do well thrive by them and when they have lined their coats
Do themselves homage. These fellows have some soul,
And such a one do I profess myself – for, sir, 55
It is as sure as you are Roderigo,
Were I the Moor, I would not be Iago:
In following him, I follow but myself –
Heaven is my judge, not I for love and duty,
But seeming so, for my peculiar end;
For when my outward action doth demonstrate
The native act and figure of my heart
In compliment extern, ’tis not long after
But I will wear my heart upon my sleeve
For daws to peck at: I am not what I am. 65

SECTION B – POETRY

All students must answer EITHER SECTION A OR SECTION B. SECTION C IS COMPULSORY.

Refer to the poem “OUT, OUT—” by Robert Frost (below) and answer all the questions below. Please write in full sentences. Please ensure that you support your answer with evidence from the poem where requested to do so.

1. TWO poetic devices are employed to make the saw appear sinister. Name and explain these TWO devices, then quote from the poem to support your answer (5)

2. Lines 7 and 8 of the poem further explore the two poetic devices that you discussed above. How do these lines contribute to bringing the saw to life? (5)

3. How does the time of day, in the poem, foreshadow the forthcoming event? (3)
4. The poem opens against a bucolic backdrop. What is the significance of describing the setting in such a manner? (3)

5. Discuss and explore how this serene atmosphere is disrupted by the forthcoming tragedy. Quote from the poem to support your answer. (4)

6. Identify and explore two ways in which the poem evokes the quality of pathos. Discuss what this term means and quote from the poem to support your answer. (4)

7. Robert Frost wrote the poem in 1916; at the heart of World War One. What underlying message does the poem convey through making use of a “boy” as the main subject of the poem? (6)

8. Frost critiques the “responsible adult” in the poem, but he also critiques a society that takes part in war. Explore this notion further. (10)

9. What is the significance placed on the loss of a hand within the context of the poem and in the wider frame of reference that the poem is based on? (6)

10. Explore the trope of bathos in the poem with reference to the last three lines of the poem. Quote from the poem to support your discussion. (4)

OUT, OUT–

Robert Frost

The buzz saw snarled and rattled in the yard

And made dust and dropped stove-length sticks of wood,

Sweet-scented stuff when the breeze drew across it.

And from there those that lifted eyes could count

Five mountain ranges one behind the other
Under the sunset far into Vermont.

And the saw snarled and rattled, snarled and rattled,

As it ran light, or had to bear a load.

And nothing happened: day was all but done.

Call it a day, I wish they might have said

To please the boy by giving him the half hour

That a boy counts so much when saved from work.

His sister stood beside him in her apron

To tell them ‘Supper.’ At the word, the saw,

As if to prove saws knew what supper meant,

Leaped out at the boy’s hand, or seemed to leap—

He must have given the hand. However it was,

Neither refused the meeting. But the hand!

The boy’s first outcry was a rueful laugh,

As he swung toward them holding up the hand

Half in appeal, but half as if to keep

The life from spilling. Then the boy saw all—

Since he was old enough to know, big boy

Doing a man’s work, though a child at heart—

He saw all spoiled. ‘Don’t let him cut my hand off—
The doctor, when he comes. Don’t let him, sister!’

So. But the hand was gone already.

The doctor put him in the dark of ether.

He lay and puffed his lips out with his breath.

And then—the watcher at his pulse took fright.

No one believed. They listened at his heart.

Little—less—nothing!—and that ended it.

No more to build on there. And they, since they

Were not the one dead, turned to their affairs.

SECTION C – PROSE – (COMPULSORY)

**Question 1**

Write an essay on *A Thousand Tales of Johannesburg* by Harry Kalmer in which you reflect critically on the role of NARRATIVE STYLE and INTERTEXTUALITY in this critically acclaimed novel.