KWAZULU-NATAL PROVINCE

EDUCATION
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P2

PREPARATORY EXAMINATION

SEPTEMBER 2025

MARKS: 80

TIME: 2½ hours

This question paper consists of 25 pages.

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INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.

2. Do NOT attempt to read the entire question paper. Consult the table of contents on page 3 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 as follows:

   SECTION A: POETRY
   PRESCRIBED POETRY – Answer TWO questions.
   UNSEEN POETRY – COMPULSORY question.
   SECTION B: NOVEL: Answer ONE question.
   SECTION C: DRAMA: Answer ONE question.

5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):

   - Answer questions ONLY on the novel and the drama you have studied.
   - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION.

   If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C.
   If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.
   Use the checklist to assist you.

6. LENGTH OF ANSWERS:

   - The essay question on Poetry should be answered in about 250 – 300 words.
   - Essay questions on the Novel and Drama sections should be answered in 400 – 450 words.
   - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.

7. Follow the instructions at the beginning of each section carefully.

8. Number your answers correctly according to the numbering system used in this question paper.

9. Start EACH section on a NEW page.

10. Suggested time management:

    SECTION A: approximately 40 minutes
    SECTION B: approximately 55 minutes
    SECTION C: approximately 55 minutes

11. Write neatly and legibly.

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***NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay questions or TWO contextual questions.

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CHECKLIST

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK ✓
A: Poetry (Prescribed Poetry)	1 – 4	2	
A: Poetry (Unseen Poetry)	5	1	
B: Novel (Essay or Contextual	6 – 9	1	
C: Drama (Essay or Contextual)	10 – 15	1	

NOTE: In SECTIONS B and C, ensure that you have answered ONE ESSAY and ONE CONTEXTUAL question.

You may NOT answer TWO essay questions or TWO contextual questions.

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SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

Read the poem below and then answer the question that follows.

SONNET 130 – William Shakespeare

My mistress' eyes are nothing like the sun,
Coral is far more red than her lips' red,
If snow be white, why then her breasts are dun,
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound.
I grant I never saw a goddess go:
My mistress when she walks treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

In 'Sonnet 130', Shakespeare is critical of the unrealistic comparisons made about love.

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

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

[10]

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QUESTION 2: CONTEXTUAL QUESTION

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

THE MORNING SUN IS SHINING – Olive Schreiner

The morning sun is shining on
    The green, green willow tree,
And sends a golden sunbeam
    To dance upon my knee.
The fountain bubbles merrily,
    The yellow locusts spring,
Of life and light and sunshine
    The happy brown birds sing.

The earth is clothed with beauty,
    The air is filled with song.
The yellow thorn trees load the wind
    With odours sweet and strong.
There is a hand I never touch
    And a face I never see;
Now what is sunshine, what is song,
    Now what is light to me?

2.1 What impression of the scene is created by the word, 'dance' in line 4? (2)

2.2 Refer to lines 11 – 12: 'The yellow thorn … sweet and strong.'

2.2.1 Identify the figure of speech used in this line. (1)

2.2.2 Explain the effectiveness of this image. (2)

2.3 Refer to line 13 – 14: 'There is a … I never see'.

Comment on how the mood is created in these lines. (2)

2.4 Refer to lines 15 – 16: 'Now what is … light to me?'

Critically discuss how the last two lines convey the central message of the poem. (3)

[10]

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QUESTION 3: CONTEXTUAL QUESTION

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

POEM OF RETURN – Jofre Rocha

When I return from the land of exile and silence,
do not bring me flowers.

Bring me rather all the dews,
tears of dawns which witnessed dramas.
Bring me the immense hunger for love
and the plaint of tumid sexes in star-studded night.
Bring me the long night of sleeplessness
with mothers mourning, their arms bereft of sons.
When I return from the land of exile and silence,
no, do not bring me flowers ...

Bring me only, just this
the last wish of heroes fallen at day-break
with a wingless stone in hand
and a thread of anger snaking from their eyes.

3.1 Refer to line 1: 'When I return from the land of exile and silence,'

Account for use of the words, 'exile' and 'silence' in the context of the poem. (2)

3.2 Refer to line 5: 'Bring me the immense hunger for love.'

Identify and explain the mood conveyed in these lines. (2)

3.3 Refer to line 4: 'tears of dawns which witnessed dramas.'

3.3.1 Identify the figure of speech used in this line. (1)

3.3.2 Comment on the effectiveness of this image. (2)

3.4 Refer to line 14: 'and a thread of anger snaking from their eyes.'

Critically discuss how the concluding line reinforces the central message of the poem. (3)

[10]

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QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

SOLITUDE – Ella Wheeler Wilcox

Laugh, and the world laughs with you;
Weep, and you weep alone;
For the sad old earth must borrow its mirth,
But has trouble enough of its own.
Sing, and the hills will answer;
Sigh, it is lost on the air;
The echoes bound to a joyful sound,
But shrink from voicing care.

Rejoice, and men will seek you;
Grieve, and they turn and go;
They want full measure of all your pleasure,
But they do not need your woe.
Be glad, and your friends are many;
Be sad, and you lose them all, –
There are none to decline your nectared wine,
But alone you must drink life's gall.

Feast, and your halls are crowded;
Fast, and the world goes by.
Succeed and give, and it helps you live,
But no man can help you die.
For there is room in the halls of pleasure
For a large and lordly train,
But one by one we must all file on
Through the narrow aisles of pain.

4.1 Refer to lines 1 – 2: 'Laugh, and the … you weep alone;'

Account for use of the words, 'Laugh' and 'weep' in the context of the poem. (2)

4.2 Refer to lines 11 – 12: 'They want full … need your woe.'

Identify and explain the mood conveyed in these lines. (2)

4.3 Refer to line 16: 'But alone you must drink life's gall.'

4.3.1 Identify the figure of speech used in this line. (1)

4.3.2 Comment on the effectiveness of this image. (2)

4.4 Refer to lines 23 – 24: 'But one by … aisles of pain.'

Critically discuss how these concluding lines reinforce the central message of the poem. (3)

[10]

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AND

UNSEEN POEM (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

FLOWERS – Elouise Armary

There are no mistakes in flowers.
They will grow wherever they wish,
however they like.
Perfect as they are.

But, a stem may get broken.
By a heartless foot
that did not care to
watch what it was breaking.

With time, they grow again.
Stronger seasons later.
To be watered by
loving hands instead.

So why do you allow yourself
to be walked upon?
Why change your petals
and hide your leaves?

There are no mistakes in you, flower.
You are perfect as you are.

5.1 Refer to lines 1 – 4: 'There are no … as they are.'

What does this description reveal about the flowers? (2)

5.2 Refer to lines 5 – 8: 'But, a stem … it was breaking.'

Identify and explain the mood conveyed in these lines. (2)

5.3 Refer to lines 15 – 16: 'Why change your … hide your leaves?'

5.3.1 Identify the figure of speech in these lines. (1)

5.3.2 Comment on how this image adds meaning to the poem. (2)

5.4 Refer to lines 17 – 18: 'There are no ... as you are.'

Critically discuss how these concluding lines reinforce the central message of the poem. (3)

[10]

TOTAL SECTION A: 30

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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

Dorian Gray's life is impacted by the people he interacts with.

Critically discuss the extent to which you agree with the above statement.
Your response should take the form of a well-constructed essay of 400 – 450 words (2 – 2½ pages). **[25]**

QUESTION 7: *THE PICTURE OF DORIAN GRAY* – CONTEXTUAL QUESTION

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

EXTRACT A

'With an evening coat and a white tie, as you told me once, anybody, even a stockbroker, can gain a reputation for being civilised. Well, after I had been in the room about ten minutes, talking to huge overdressed dowagers and tedious Academicians, I suddenly became conscious that some one was looking at me. I turned half-way round and saw Dorian Gray for the first time. When our eyes met, I felt that I was growing pale. A curious sensation of terror came over me. I knew that I had come face to face with some one whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself. I did not want any external influence in my life. You know yourself, Harry, how independent I am by nature. I have always been my own master; had at least always been so, till I met Dorian Gray. Then – but I don't know how to explain it to you. Something seemed to tell me that I was on the verge of a terrible crisis in my life. I had a strange feeling that fate had in store for me exquisite joys and exquisite sorrows. I grew afraid, and turned to quit the room. It was not conscience that made me do so; it was a sort of cowardice. I take no credit to myself for trying to escape.'

'Conscience and cowardice are really the same things, Basil. Conscience is the trade-name of the firm. That is all.'

[Chapter 1]

7.1 Describe the events leading up to this extract. (2)

7.2 Refer to lines 1 – 2: 'With an evening … for being civilised.'

What do these lines suggest about the values and attitudes of the upper class in Victorian society? (2)

7.3 Refer to lines 11 – 13: 'Something seemed to tell me… and exquisite sorrows.

Discuss how these lines foreshadow Basil Hallward's experiences with Dorian Gray. (3)

7.4 Refer to line 16: 'Conscience and cowardice are really the same things, Basil.'

Discuss how these lines influence your view of Lord Henry. (3)

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AND

EXTRACT B

The curiously carved mirror that Lord Henry had given to him, so many years ago now, was standing on the table, and the white-limbed Cupids laughed round it as of old. He took it up, as he had done on that night of horror, when he had first noted the change in the fatal picture, and with wild, tear-dimmed eyes looked into its polished shield. Once, some one who had terribly loved him had written to him a mad letter, ending with these idolatrous words: 'The world is changed because you are made of ivory and gold. The curves of your lips rewrite history.' The phrases came back to his memory, and he repeated them over and over to himself. Then he loathed his own beauty, and, flinging the mirror on the floor, crushed it into silver splinters beneath his heel. It was his beauty that had ruined him, his beauty and the youth that he had prayed for. But for those two things, his life might have been free from stain. His beauty had been to him but a mask, his youth but a mockery. What was youth at best? A green, an unripe time, a time of shallow moods, and sickly thoughts. Why had he worn its livery? Youth had spoiled him

It was better not to think of the past. Nothing could alter that. It was of himself, and of his own future, that he had to think. James Vane was hidden in a nameless grave in Selby churchyard. Alan Campbell had shot himself one night in his laboratory, but had not revealed the secret that he had been forced to know. The excitement, such as it was, over Basil Hallward's disappearance would soon pass away.

[Chapter 20]

7.5 Refer to lines 1 – 3: 'The curiously carved … as of old.'

Discuss the significance of Lord Henry gifting a 'mirror' to Dorian. (2)

7.6 Refer to lines 4 – 5: '… and with wild … its polished shield.'

Explain what these lines reveal about Dorian's state of mind at this point in the novel. (2)

7.7 Refer to lines 8 – 10: 'Then he loathed … beneath his heel.'

Explain how Dorian's actions are typical of him. You may refer to other incidents in the novel to substantiate your response. (2)

7.8 Refer to lines 13 – 14: 'Why had he worn its livery? Youth has spoiled him.'

Discuss the significance of this line in relation to the novel as a whole. (3)

7.9 Refer to lines 15 – 19: 'It was better … soon pass away.'

Comment on what these lines suggest about the consequences of Dorian's influence on those around him. (3)

7.10 Refer to lines 10 – 11: 'It was his beauty … free from stain.'

Critically discuss the accuracy of these lines by referring to the novel as a whole. (3)

[25]

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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 strength of character enables him to cope with the challenges he faces.'

Critically discuss the validity of this statement. Your response should take the form of a well-constructed essay of 400 – 450 words (2 – 2½ pages). **[25]**

QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION

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

EXTRACT C

My suffering left me sad and gloomy.

Academic study and the steady, mindful practice of religion slowly brought me back to life. I have kept up what some people would consider my strange religious practices. After one year of high school, I attended the University of Toronto and took a double-major Bachelor's degree. My majors were religious studies and zoology. My fourth-year thesis for religious studies concerned certain aspects of the cosmogony theory of Isaac Luria, the great sixteenth-century Kabbalist from Safed. My zoology thesis was a functional analysis of the thyroid gland of the three-toed sloth. I chose the sloth because its demeanour – calm, quiet and introspective — did something to soothe my shattered self.

...

The three-toed sloth lives a peaceful, vegetarian life in perfect harmony with its environment. "A good-natured smile is forever on its lips," reported Tirler (1966). I have seen that smile with my own eyes. I am not one given to projecting human traits and emotions onto animals, but many a time during that month in Brazil, looking up at sloths in repose, I felt I was in the presence of upside-down yogis deep in meditation or hermits deep in prayer, wise beings whose intense imaginative lives were beyond the reach of my scientific probing.

[Chapter 1]

9.1 Refer to line 1: 'My suffering left me sad and gloomy.'

Account for Pi's emotional state. (2)

9.2 Refer to line 2: 'Academic study and … back to life.'

Explain what these lines reveal about Pi's character. (2)

9.3 Refer to lines 12 – 13: 'I am not…emotions onto animals'

Comment on the irony in Pi's words. (2)

9.4 Discuss the symbolism of the 'three-toed sloth', in relation to Pi's life. (3)

9.5 Critically comment on how this extract lends insight to the theme of science and religion. (3)

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AND

EXTRACT D

Richard Parker did not jump into the water after me. The oar I intended to use as a club floated. I held on to it as I reached for the lifebuoy, now vacant of its previous occupant. It was terrifying to be in the water. It was black and cold and in a rage. I felt as if I were at the bottom of a crumbling well. Water kept crashing down on me. It stung my eyes. It pulled me down. I could hardly breathe. If there hadn't been the lifebuoy I wouldn't have lasted a minute.

I saw a triangle slicing the water fifteen feet away. It was a shark's fin. An awful tingle, cold and liquid, went up and down my spine. I swam as fast as I could to one end of the lifeboat, the end still covered by the tarpaulin. I pushed myself up on the lifebuoy with my arms. I couldn't see Richard Parker. He wasn't on the tarpaulin or on a bench. He was at the bottom of the lifeboat. I pushed myself up again. All I could see, briefly, at the other end, was the zebra's head thrashing about. As I fell back into the water another shark's fin glided right before me.

...

I was alone and orphaned, in the middle of the Pacific, hanging on to an oar, an adult tiger in front of me, sharks beneath me, a storm raging about me. Had I considered my prospects in the light of reason, I surely would have given up and let go of the oar, hoping that I might drown before being eaten. But I don't recall that I had a single thought during those first minutes of relative safety. I didn't even notice daybreak. I held on to the oar, I just held on, God only knows why.

[Chapter 40]

9.6 Refer to line 2: 'I reached for the lifebuoy,'

Discuss the significance of the lifebuoy in the context of the novel as a whole. (3)

9.7 Refer to lines 3 – 5: 'It was terrifying ... could hardly breathe.'

Discuss how the dominant mood is conveyed in this extract. (2)

9.8 Refer to lines 8 – 9: 'I swam as ... by the tarpaulin.'

Account for Pi's reference to, 'one end of the lifeboat.' (2)

9.9 Refer to lines 11 and 12: 'All I could ... head thrashing about.'

Comment on the symbolism of the zebra in the wider context of the novel. (3)

9.10 Refer to lines 17 – 19: 'But I don't ... only knows why.'

Critically discuss how the phrase: 'God only knows why.' (line 19) conveys Pi's understanding of his story. You may refer to the novel as a whole in your response. (3)

[25]

TOTAL SECTION B: 25

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

Hamlet's destiny was shaped by forces beyond his control.

Critically discuss the validity of the above statement with reference to the play as a whole. Your response should take the form of a well-constructed essay of 400 – 450 words (2 – 2½ pages). **[25]**

QUESTION 11: *HAMLET* – CONTEXTUAL QUESTION

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

EXTRACT E

POLONIUS
(Aside) How say you by that? Still harping on my daughter. Yet he knew me not at first. He said I was a fishmonger. He is far gone.
And truly, in my youth, I suffered much extremity for love, very near this …
I'll speak to him again … What do you read, my lord?
HAMLET
Words, words, words.
POLONIUS
What is the matter, my lord?
HAMLET
Between who?
POLONIUS
I mean the matter that you read, my lord.
HAMLET
(Points at him while Polonius retreats backwards) Slanders, sir. For the satirical rogue says here that old men have grey beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams.
All which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down, for yourself, sir, shall grow old as I am … if, like a crab you could go backward.
(He reads again)
POLONIUS
(Aside) Though this be madness, yet there is method in 't …
Will you walk out of the air, my lord?

HAMLET
Into my grave.
POLONIUS
(Aside) Indeed, that's out of the air. How pregnant sometimes his replies are! A happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly contrive the means of meeting between him and my daughter …
My honourable lord, I will most humbly take my leave of you.
HAMLET
You cannot, sir, take from me any thing that I will more willingly part withal … except my life, except my life, except my life.
POLONIUS
Fare you well, my lord.
HAMLET
These tedious old fools!

[Act 2, Scene 2]

11.1 Place the above extract in context. (2)

11.2 Refer to lines 1 – 2: 'How say you … is far gone.'

What does Polonius' aside reveal about his perception of Hamlet's behaviour? (2)

11.3 Refer to line 17: 'Though this be madness, yet there is method in 't …'

What motivates Hamlet to feign madness? (2)

11.4 Refer to lines 26 – 27: 'You cannot, sir, … except my life.'

Explain what these lines reveal about Hamlet's state of mind. (3)

11.5 Refer to line 29: 'These tedious old fools.'

Discuss the insight given into Polonius' character in this line. (3)

AND

EXTRACT F

Laertes, armed, bursts into the room with Danes following
LAERTES
Where is this king? Sirs, stand you all without.
DANES
No, let's come in.
LAERTES
I pray you, give me leave.
DANES
We will, we will.
They retire

LAERTES
I thank you, Keep the door. O thou vile king,
Give me my father.
QUEEN
Calmly, good Laertes.
LAERTES
That drop of blood that's calm proclaims me bastard,
Cries cuckold to my father, brands the harlot,
Even here between the chaste unsmirchèd brows
Of my true mother.
He moves towards them; the Queen throws herself in his path
KING
What is the cause, Laertes,
That thy rebellion looks so giant-like?
Let him go, Gertrude. Do not fear our person,
There's such divinity doth hedge a king,
That treason can but peep to what it would,
Acts little of his will. Tell me, Laertes,
Why thou art thus incensed—let him go, Gertrude—
Speak, man.
LAERTES
Where is my father?
KING
Dead.
QUEEN
But not by him.
KING
Let him demand his fill.
LAERTES
How came he dead? I'll not be juggled with.
To hell, allegiance! Vows to the blackest devil!
Conscience and grace to the profoundest pit!
I dare damnation. To this point I stand,
That both the worlds I give to negligence,
Let come what comes, only I'll be revenged
Most thoroughly for my father.
KING
Who shall stay you?
LAERTES
My will, not all the world's.
And for my means, I'll husband them so well,
They shall go far with little.
KING
Good Laertes,
If you desire to know the certainty
Of your dear father, is 't writ in your revenge,
That, swoopstake, you will draw both friend and foe,
Winner and loser?

[Act 4, Scene 5]

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11.6 Refer to lines 5 – 6: 'O thou vile … me my father.'

Account for Laertes' words. (2)

11.7 Refer to lines 8 – 11: 'That drop of … my true mother.'

If you were the director of a production of Hamlet, how would you instruct the actor to deliver these lines?

Pay specific attention to body language and tone. Motivate your instructions. (3)

11.8 Refer to lines 15 – 16: 'There's such divinity … what it would,'

Comment on the irony in Claudius's claim that a king is protected by divinity. (3)

11.9 Refer to lines 24 – 27: 'How came he … I dare damnation.'

Explain how Laertes' reaction to his father's death differs from Hamlet's reaction to King Hamlet's death. (2)

11.10 Drawing on your knowledge of *Hamlet*, critically discuss the extent to which Claudius manipulates Laertes to achieve his own goals. (3)

[25]

OTHELLO – William Shakespeare

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

QUESTION 12: *OTHELLO* – ESSAY QUESTION

Othello's destiny was shaped by forces beyond his control.

Critically discuss the validity of the above statement with reference to the play as a whole. Your response should take the form of a well-constructed essay of 400 – 450 words (2 – 2 ½ pages). **[25]**

QUESTION 13: *OTHELLO* – CONTEXTUAL QUESTION

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

EXTRACT G

OTHELLO
Good Michael, look you to the guard tonight.
Let's teach ourselves that honourable stop,
Not to outsport discretion.
CASSIO
Iago hath direction what to do,
But, notwithstanding, with my personal eye
Will I look to't.
OTHELLO
Iago is most honest.
Michael, good night. Tomorrow with your earliest
Let me have speech with you. (*To Desdemona*) Come, my dear love.
The purchase made, the fruits are to ensue;
The profit's yet to come 'tween me and you.
Good night.
Othello and Desdemona exit, with Attendants.
Enter Iago.
CASSIO
Welcome, Iago. We must to the watch.
IAGO
Not this hour, lieutenant; 'tis not yet ten o'clock. Our general cast
us thus early for the love of his Desdemona—who let us not therefore
blame. He hath not yet made wanton the night with her, and she is
sport for Jove.
CASSIO
She's a most exquisite lady.
IAGO
And, I'll warrant her, full of game.
CASSIO
Indeed, she's a most fresh and delicate creature.
IAGO
What an eye she has! Methinks it sounds a parley to provocation.

CASSIO
An inviting eye, and yet methinks right modest.
IAGO
And when she speaks, is it not an alarum to love?
CASSIO
She is indeed perfection.
IAGO
Well, happiness to their sheets! . . . Come, lieutenant, I have a stoup of wine, and here without are a brace of Cyprus gallants that would fain have a measure to the health of black Othello.
CASSIO
Not tonight, good Iago. I have very poor and unhappy brains for drinking. I could well wish courtesy would invent some other custom of entertainment.

[Act 2, Scene 3]

13.1 Place the above extract in context. (2)

13.2 Refer to lines 1 – 3: 'Good Michael, look … to outsport discretion.'

What is Othello urging Cassio to do in these lines? (2)

13.3 Refer to lines 9 – 11: 'Come, my dear … me and you.'

Explain what these lines reveal about Othello's current state of mind. (2)

13.4 Refer to line 22: 'An inviting eye, and yet methinks right modest.'

Discuss the insight given into Cassio's character in these lines. (3)

13.5 Refer to lines 25 – 27: 'Come, lieutenant, I … of black Othello.'

Discuss how Iago's actions here are typical of him. (3)

AND

EXTRACT H

DESDEMONA
How now, my dear Othello!
Your dinner, and the generous islanders
By you invited, do attend your presence.
OTHELLO
I am to blame.
DESDEMONA
Why do you speak so faintly? Are you not well?
OTHELLO
I have a pain upon my forehead, here.

DESDEMONA
Faith, that's with watching; 'twill away again.
Let me but bind it hard, within this hour
It will be well.
OTHELLO
Your napkin is too little.
(He pushes the handkerchief away; Desdemona drops it)
Let it alone. Come, I'll go in with you.
DESDEMONA
I am very sorry that you are not well.
Othello and Desdemona exit.
EMILIA
I am glad I have found this napkin.
This was her first remembrance from the Moor.
My wayward husband hath a hundred times
Wooed me to steal it; but she so loves the token
(For he conjured her she should ever keep it)
That she reserves it evermore about her
To kiss and talk to. I'll have the work ta'en out
And give it Iago. What he will do with it
Heaven knows, not I;
I nothing, but to please his fantasy.
Enter Iago.
IAGO
How now? What do you here alone?
EMILIA
Do not you chide. I have a thing for you.
IAGO
You have a thing for me? It is a common thing—
EMILIA
Ha?
IAGO
To have a foolish wife.
EMILIA
O, is that all? What will you give me now
For that same handkerchief?
IAGO
What handkerchief?
EMILIA
What handkerchief?
Why, that the Moor first gave to Desdemona,
That which so often you did bid me steal.

[Act 3, Scene 3]

13.6 Refer to line 6: 'I have a pain upon my forehead, here.'

Account for Othello's words to Desdemona. (2)

13.7 Refer to lines 10 – 11: 'Your napkin is ... in with you.'

Explain the significance of the handkerchief in the context of the play as a whole. (2)

13.8 Refer to lines 13 – 22: 'I am glad ... please his fantasy.'

Comment on the irony in Emilia's decision to give Desdemona's handkerchief to Iago. (3)

13.9 Refer to lines 28 – 29: 'O, is that ... 'that same handkerchief?'

If you were the director of a production of Othello, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)

13.10 Refer to lines 31 – 33: 'What handkerchief? Why, ... bid me steal.'

Drawing on your knowledge of the play, critically discuss the extent to which Emilia's innocence and naivety contribute to her fate. (3)

[25]

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THE CRUCIBLE – Arthur Miller

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

QUESTION 14: *THE CRUCIBLE* – ESSAY QUESTION

Proctor's destiny was shaped by forces beyond his control.

Critically discuss the validity of the above statement with reference to the play as a whole. Your response should take the form of a well-constructed essay of 400 – 450 words (2 – 2 ½ pages). **[25]**

QUESTION 15: *THE CRUCIBLE* – CONTEXTUAL QUESTION

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

EXTRACT I

ELIZABETH	Pray God. It hurt my heart to strip her, poor rabbit. *She sits and watches him taste it.*	
PROCTOR	It's well seasoned.	
ELIZABETH	(*blushing with pleasure*): I took great care. She's tender?	
PROCTOR	Aye. (*He eats. She watches him.*) I think we'll see green fields soon. It's warm as blood beneath the clods.	5
ELIZABETH	That's well.	
	PROCTOR *eats, then looks up.*	
PROCTOR	If the crop is good I'll buy George Jacob's heifer. How would that please you?	10
ELIZABETH	Aye, it would.	
PROCTOR	(*with a grin*): I mean to please you, Elizabeth.	
ELIZABETH	(*it is hard to say*): I know it, John.	
	He gets up, goes to her, kisses her. She receives it. With a certain disappointment, he returns to the table.	15
PROCTOR	(*as gently as he can*): Cider?	
ELIZABETH	(*with a sense of reprimanding herself for having forgot*): Aye! (*She gets up and goes and pours a glass for him. He now arches his back.*)	

PROCTOR	This farm's a continent when you go foot by foot droppin' seeds in it.	
ELIZABETH	(*coming with the cider*): It must be.	20
PROCTOR	(*drinks a long draught, then, putting the glass down):* You ought to bring some flowers into the house.	
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. (*With good feeling he goes and looks up at the sky through the open doorway.*)	25
	[Act 2]	

15.1 Place this extract in context. (3)

15.2 Refer to line 3: 'It's well seasoned.'

Discuss the irony in Proctor's words. (3)

15.3 Refer to line 12: '(*with a grin*): I mean to please you, Elizabeth.'

Account for Proctor's need to please Elizabeth. (2)

15.4 Refer to lines 14 – 17: 'She receives it … of reprimanding herself'

Using your knowledge of the play as a whole, explain how Elizabeth's reactions are typical of her at this point in the play. (2)

15.5 Refer to line 24: 'It's winter in here yet.'

Comment on the image used in Proctor's words. (2)

AND

EXTRACT J

PARRIS	Mark it, sir, Abigail had close knowledge of the town, and since the news of Andover has broken here –	
DANFORTH	Andover is remedied. The court returns there on Friday, and will resume examinations.	
PARRIS	I am sure of it, sir. But the rumour here speaks rebellion in Andover, and it –	5
DANFORTH	There is no rebellion in Andover!	
PARRIS	I tell you what is said here, sir. Andover have thrown out the court, they say, and will have no part of witchcraft. There be a faction here, feeding on that news, and I tell you true, sir, I fear there will be riot here.	10
HATHORNE	Riot! Why at every execution I have seen naught but high satisfaction in the town.	
PARRIS	Judge Hathorne – it were another sort that hanged till now. Rebecca Nurse is no Bridget that lived three year with Bishop before she married him. John Proctor is not Isaac Ward that drank his family to ruin. (*To Danforth*) I would to God it were not so, Excellency, but these people have great weight yet in the town. Let Rebecca stand upon the gibbet and send up some righteous prayer, and I fear she'll wake a vengeance on you.	15 20
HATHORNE	Excellency, she is condemned a witch. The court have –	
DANFORTH	(*in deep concern, raising a hand to Hathorne*): Pray you. (*To Parris.*) How do you propose then?	
PARRIS	Excellency, I would postpone these hangin's for a time.	
DANFORTH	There will be no postponement.	25
PARRIS	Now Mr Hale's returned, there is hope, I think – for if he bring even one of these to God, that confession surely damns the others …	
	[Act 4]	

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15.6 Explain the circumstances that have led to this encounter. (3)

15.7 Refer to line 18 – 20: 'Let Rebecca stand…vengeance on you.'

Discuss how Parris's diction reveals his attitude towards Rebecca. (2)

15.8 Refer to line 25: 'There will be no postponement.'

If you were the director of a production of *The Crucible*, how would you instruct the actor to deliver these lines? Pay specific attention to the body language and tone. Motivate your instructions. (3)

15.9 Refer to line 26: 'Now Mr Hale's returned'.

Account for Hale's return at this point in the play. (2)

15.10 Hale and Parris at this point are both trying to get the postponement of the hangings, however their motivations are fundamentally different.

Critically discuss to what extent you agree with this statement by making reference to the play as a whole. (3)

[25]

TOTAL SECTION C: 25

GRAND TOTAL: 80

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