



KWAZULU-NATAL PROVINCE

EDUCATION
REPUBLIC OF SOUTH AFRICA

**PROVINCIAL STANDARDISED
ASSESSMENT**

GRADE 12

ENGLISH HOME LANGUAGE P2
PREPARATORY EXAMINATION
SEPTEMBER 2026

MARKS: 80

TIME: 2½ hours

This question paper consists of 24 pages.

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 POEM – 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.

TABLE OF CONTENTS

SECTION A: POETRY**Prescribed Poetry: Answer ANY TWO questions.**

QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. 'Prayer to Masks'	Essay question	10	5
2. 'Poem of Return'	Contextual question	10	6
3. 'The Shipwreck'	Contextual question	10	7
4. 'Talk to the Peach Tree'	Contextual question	10	8

AND**Unseen Poetry: COMPULSORY question**

5. 'See it Through'	Contextual question	10	9
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SECTION B: NOVEL**Answer ONE question. ***

6. <i>The Picture of Dorian Gray</i>	Essay question	25	10
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	10
8. <i>Life of Pi</i>	Essay question	25	12
9. <i>Life of Pi</i>	Contextual question	25	12

SECTION C: DRAMA**Answer ONE question.**

10. <i>Hamlet</i>	Essay question	25	14
11. <i>Hamlet</i>	Contextual question	25	14
12. <i>Othello</i>	Essay question	25	18
13. <i>Othello</i>	Contextual question	25	18
14. <i>The Crucible</i>	Essay question	25	22
15. <i>The Crucible</i>	Contextual question	25	22

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

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.

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.

PRAYER TO MASKS – Léopold Sédar Senghor

- 1 Black mask, red mask, you black and white masks,
- 2 Rectangular masks through whom the spirit breathes,
- 3 I greet you in silence! downloaded from Stanmorephysics.com
- 4 And you too, my lionheaded ancestor.
- 5 You guard this place, that is closed to any feminine laughter, to any mortal smile.
- 6 You purify the air of eternity, here where I breathe the air of my fathers.
- 7 Masks of markless faces, free from dimples and wrinkles,
- 8 You have composed this image, this my face that bends over the altar of white paper.
- 9 In the name of your image, listen to me!
- 10 Now while the Africa of despotism is dying – it is the agony of a pitiable princess
- 11 Like that of Europe to whom she is connected through the navel –
- 12 Now fix your immobile eyes upon your children who have been called
- 13 And who sacrifice their lives like the poor man his last garment
- 14 So that hereafter we may cry 'here' at the rebirth of the world being the leaven that the
white flour needs.
- 15 For who else would teach rhythm to the world that has died of machines and cannons?
- 16 For who else should ejaculate the cry of joy, that arouses the dead and the wise in a
new dawn?
- 17 Say, who else could return the memory of life to men with a torn hope?
- 18 They call us cotton heads, and coffee men, and oily men,
- 19 They call us men of death.
- 20 But we are the men of the dance whose feet only gain power when they beat the hard
soil.

The poem, 'Prayer to Masks' is an exploration of African identity and spirituality.

With close reference to diction, imagery and tone, critically discuss the extent to which you agree with this statement.

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

[10]

QUESTION 2: CONTEXTUAL QUESTION

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

POEM OF RETURN – Jofre Rocha

- 1 When I return from the land of exile and silence,
2 do not bring me flowers.
- 3 Bring me rather all the dews,
4 tears of dawns which witnessed dramas.
5 Bring me the immense hunger for love
6 and the plaint of tumid sexes in star-studded night.
7 Bring me the long night of sleeplessness
8 with mothers mourning, their arms bereft of sons.
9 When I return from the land of exile and silence,
10 no, do not bring me flowers ...
- 11 Bring me only, just this
12 the last wish of heroes fallen at day-break
13 with a wingless stone in hand
14 and a thread of anger snaking from their eyes.



- 2.1 What impression is created by the word 'return' in the title of the poem? (2)
- 2.2 Account for the repeated use of the phrase, 'do not bring me flowers' in the poem. downloaded from Stanmorephysics.com (2)
- 2.3 Refer to line 5: 'Bring me the immense hunger for love'.
- 2.3.1 Identify the figure of speech in this line. (1)
- 2.3.2 Discuss the effectiveness of the image in this line. (2)
- 2.4 Refer to lines 11 – 14: 'Bring me only ... from their eyes.'
- With close reference to TWO examples of diction, critically discuss the tone in these lines. (3)

[10]

QUESTION 3: CONTEXTUAL QUESTION

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

THE SHIPWRECK – Emily Dickinson

- 1 Glee! The great storm is over!
2 Four have recovered the land;
3 Forty gone down together
4 Into the boiling sand.
- 5 Ring, for the scant salvation!
6 Toll, for the bonnie souls, –
7 Neighbour and friend and bridegroom,
8 Spinning upon the shoals!
- 9 How they will tell the shipwreck
10 When winter shakes the door,
11 Till the children ask, 'But the forty?
12 Did they come back no more?'
- 13 Then a silence suffuses the story,
14 And a softness the teller's eye;
15 And the children no further question,
16 And only the waves reply.



- 3.1 Refer to lines 2 – 3: 'Four have recovered ... gone down together.'
Explain how these lines highlight the scale of the disaster. (2)
- 3.2 Account for the use of the word, 'boiling' (line 4) in the context of the poem. (2)
- 3.3 Refer to line 8: 'Spinning upon the shoals!'
3.3.1 Identify the figure of speech in these lines. (1)
3.3.2 Discuss the effectiveness of the image. (2)
- 3.4 Refer to lines 13 – 16: 'Then a silence ... the waves reply.'
With close reference to TWO examples of diction, critically discuss the tone in these lines. (3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

TALK TO THE PEACH TREE – SIPHO SEPAMLA

- 1 Let's talk to the swallows visiting us in summer
2 ask how it is in other countries
- 3 Let's talk to the afternoon shadow
4 ask how the day has been so far
- 5 Let's raise our pets to our level
6 ask them what they don't know of us
- 7 words have lost meaning
8 like all notations they've been misused
- 9 most people will admit
10 a whining woman can overstate her case
- 11 Talk to the paralysing heat in the air
12 inquire how long the mercilessness will last
- 13 Let's pick out items from the rubbish heap
14 ask how the stench is like down there
- 15 Let's talk to the peach tree
16 find out how it feels to be in the ground
- 17 Let's talk to the moon going down
18 ask if it isn't enough eyeing what's been going on
- 19 come on
20 let's talk to the devil himself
21 it's about time



- 4.1 Explain the use of the word, 'mercilessness' (line 12) in the context of the poem. (2)
- 4.2 Account for the repetition of the phrase, 'ask how' in the poem. (2)
- 4.3 Refer to lines 15 – 16: 'Let's talk to ... in the ground'
- 4.3.1 Identify the figure of speech in these lines. (1)
- 4.3.2 Discuss the effectiveness of the image. (2)
- 4.4 Refer to lines 19 – 21: 'come on/let's ... it's about time.'
- With close reference to TWO examples of diction, critically discuss the tone in these lines. (3)

[10]

AND

UNSEEN POEM (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

SEE IT THROUGH – Edgar Albert Guest

1 When you're up against a trouble,
2 Meet it squarely, face to face;
3 Lift your chin and set your shoulders,
4 Plant your feet and take a brace.
5 When it's vain to try to dodge it,
6 Do the best that you can do;
7 You may fail, but you may conquer,
8 See it through!

9 Black may be the clouds about you
10 And your future may seem grim,
11 But don't let your nerve desert you;
12 Keep yourself in fighting trim.
13 If the worst is bound to happen,
14 Spite of all that you can do,
15 Running from it will not save you,
16 See it through!



17 Even hope may seem but futile,
18 When with troubles you're beset,
19 But remember you are facing
20 Just what other men have met.
21 You may fail, but fall still fighting;
22 Don't give up, whate'er you do;
23 Eyes front, head high to the finish.
24 See it through!

5.1 Explain the use of the word 'trouble' (line 1) in the context of the poem. (2)

5.2 Account for the repetition of the phrase, 'See it through!' throughout the poem. (2)

5.3 Refer to lines 9 – 10: 'Black may be ... may seem grim,'

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

5.3.2 Discuss the effectiveness of the image in these lines. (2)

5.4 Refer to lines 17 – 20: 'Even hope may ... men have met.'

Critically discuss how the diction in these lines contributes to the central idea of the poem. Your response should include TWO examples of diction. (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

Dorian commits many misdeeds which ultimately lead to his demise.

With close reference to the novel, critically discuss the validity of 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

‘The old schoolroom, Mr. Dorian?’ she exclaimed. ‘Why, it is full of dust. I must get it arranged, and put straight before you go into it. It is not fit for you to see, sir. It is not, indeed.’ downloaded from Stanmorephysics.com

‘I don’t want it put straight, Leaf. I only want the key.’

‘Well, sir, you’ll be covered with cobwebs if you go into it. Why, it hasn’t been opened for nearly five years not since his lordship died.’ 5

He winced at the mention of his grandfather. He had hateful memories of him. ‘That does not matter,’ he answered. ‘I simply want to see the place – that is all. Give me the key.’

‘And here is the key, sir,’ said the old lady, going over the contents of her bunch with tremulously uncertain hands. ‘Here is the key. I’ll have it off the bunch in a moment. But you don’t think of living up there, sir, and you so comfortable here?’ 10

‘No, no,’ he cried petulantly. ‘Thank you, Leaf. That will do.’

She lingered for a few moments, and was garrulous over some detail of the household. He sighed and told her to manage things as she thought best. She left the room, wreathed in smiles. 15

As the door closed, Dorian put the key in his pocket and looked round the room. His eye fell on a large, purple satin coverlet heavily embroidered with gold, a splendid piece of late seventeenth-century Venetian work that his grandfather had found ...

[Chapter 10]

7.1 Give TWO reasons why Dorian wants to hide the portrait.

(2)

- 7.2 Refer to line 7: 'He winced at ... memories of him.'
Why does Dorian have hateful memories of his grandfather? (2)
- 7.3 Discuss what this extract reveals about Dorian's attitude towards his housekeeper. (2)
- 7.4 Comment on how Dorian's narcissistic behaviour in this extract foreshadows the consequences of his actions later in the novel. (3)
- 7.5 Refer to line 17 – 18: 'His eye fell ... embroidered with gold,'
Critically discuss how these lines reflect on the values of Victorian society. (3)

AND**EXTRACT B**

'What would you say, Harry, if I told you that I had murdered Basil?' said the younger man. He watched him intently after he had spoken.

'I would say, my dear fellow, that you were posing for a character that doesn't suit you. All crime is vulgar, just as all vulgarity is crime. It is not in you, Dorian, to commit a murder. I am sorry if I hurt your vanity by saying so, but I assure you it is true. Crime belongs exclusively to the lower orders. I don't blame them in the smallest degree. I should fancy that crime was to them what art is to us, simply a method of procuring extraordinary sensations.'

'A method of procuring sensations? Do you think, then, that a man who has once committed a murder could possibly do the same crime again? Don't tell me that.'

'Oh! anything becomes a pleasure if one does it too often,' cried Lord Henry, laughing. 'That is one of the most important secrets of life. I should fancy, however, that murder is always a mistake. One should never do anything that one cannot talk about after dinner. But let us pass from poor Basil. I wish I could believe that he had come to such a really romantic end as you suggest, but I can't. I dare say he fell into the Seine off an omnibus and that the conductor hushed up the scandal. Yes: I should fancy that was his end.'

[Chapter 19]

- 7.6 Place the above extract in context. (2)
- 7.7 Refer to lines 9 – 12: 'A method of ... secrets of life.'
What do these lines reveal about Lord Henry's character? (2)
- 7.8 Comment on the significance of Basil's death in the wider context of the novel. (3)
- 7.9 Refer to lines 3 – 4: 'I would say, ... doesn't suit you.'
Discuss in detail the irony of Lord Henry's response. (3)
- 7.10 Based on your understanding of the novel as a whole, comment critically on whether Lord Henry is the catalyst for Dorian's tragic end. (3)

[25]

LIFE OF PI – Yann Martel

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

QUESTION 8: LIFE OF PI – ESSAY QUESTION

Pi commits many heroic and brutal acts in his attempt to create a better story.

With close reference to the novel, critically discuss the validity of the above 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

The rain grew stronger and the sea rougher as the night progressed. The rope to the lifeboat tautened with a jerk rather than with a tug, and the rocking of the raft became more pronounced and erratic. It continued to float, rising above every wave, but there was no freeboard and the surf of every breaking wave rode clear across it, washing around me like a river washing around a boulder. The sea was warmer than the rain, but it meant that not the smallest part of me stayed dry that night. 5

At least I drank. I wasn't really thirsty, but I forced myself to drink. The rain catcher looked like an inverted umbrella, an umbrella blown open by the wind. The rain flowed to its centre, where there was a hole. The hole was connected by a rubber tube to a catchment pouch made of thick, transparent plastic. At first the water had a rubbery taste, but quickly the rain rinsed the catcher and the water tasted fine. 10

During those long, cold, dark hours, as the pattering of the invisible rain got to be deafening, and the sea hissed and coiled and tossed me about, I held on to one thought: Richard Parker. I hatched several plans to get rid of him so that the lifeboat might be mine.

...

A modest glow of hope flickered to life within me, like a candle in the night. I had a plan and it was a good one. I only needed to survive to put it into effect. 15

[Chapter 54]

9.1 Describe the circumstances that have led to Pi being in this situation. (2)

9.2 Refer to lines 5 – 6: 'The sea was ... dry that night.'

What do these lines suggest about Pi's physical condition? (2)

9.3 Refer to lines 7 – 9: 'The rain catcher ... was a hole.'

Explain the significance of the rain catcher in the context of survival. (2)

9.4 Refer to lines 12 – 14: 'During those long ... thought: Richard Parker.'

Discuss why Richard Parker is central to Pi's thoughts at this stage in the novel. (3)

9.5 Refer to lines 15 – 16: 'A modest glow ... it into effect.'

Critically discuss how Pi's ability to balance fear with rational thinking enables his survival. (3)

AND

EXTRACT D

'And I arrived on the coast of Mexico, the sole human survivor of the Tsimtsum, on February 14th, 1978.'	
'That's right.'	
'I told you two stories that account for the 227 days in between.'	
'Yes, you did.'	5
'Neither explains the sinking of the Tsimtsum.'	
'That's right.'	
'Neither makes a factual difference to you.'	
'That's true.'	
'You can't prove which story is true and which is not. You must take my word for it.'	10
'I guess so.'	
'In both stories the ship sinks, my entire family dies, and I suffer.'	
'Yes, that's true.'	downloaded from Stanmorephysics.com
'So tell me, since it makes no factual difference to you and you can't prove the question either way, which story do you prefer? Which is the better story, the story with animals or the story without animals?'	15
Mr. Okamoto: 'That's an interesting question ...'	
Mr. Chiba: 'The story with animals.'	
Mr. Okamoto: 'Yes. The story with animals is the better story.'	
Pi Patel: 'Thank you. And so it goes with God.'	20
[Silence]	
Mr. Okamoto: 'You're welcome.'	
Mr Chiba: 'What did he just say?'	
Mr. Okamoto: 'I don't know.'	
Mr. Chiba: 'Oh look – he's crying.'	25
[Long silence]	
Mr. Okamoto: 'We'll be careful when we drive away. We don't want to run into Richard Parker.'	
Pi Patel: 'Don't worry, you won't. He's hiding somewhere you'll never find him.'	
Mr Okamoto: 'Thank you for taking the time to talk to us, Mr Patel. We're grateful. And we're really very sorry about what happened to you.'	30
	[Chapter 99]



- 9.6 Place the above extract in context (2)
- 9.7 Refer to line 25: 'Mr. Chiba: 'Oh look – he's crying.'
- Explain what this line reveals about Pi's current state of mind. (2)
- 9.8 Refer to line 20: 'And so it goes with God.'
- Discuss what Pi's tone reveals about his relationship with God. (3)
- 9.9 Refer to line 28: 'Don't worry, you ... never find him.'
- Discuss in detail Pi's comment on Richard Parker. (3)
- 9.10 Refer to lines 14 – 16: 'So tell me, ... story without animals?'
- Comment critically on your understanding of the 'better story'. Justify your response by referring to the text as a whole. (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

The play *Hamlet* illustrates that extreme emotions lead to tragic consequences.

Discuss the validity of the above statement by referring to at least three characters in the play.

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**CLAUDIUS**

Thou still hast been the father of good news.

POLONIUS

Have I, my lord? Assure you, my good liege,

I hold my duty as I hold my soul,

Both to my God and to my gracious king,

And I do think, or else this brain of mine

hunts not the trail of policy so sure

As it hath used to do, that I have found

The very cause of Hamlet's lunacy.

CLAUDIUS

O speak of that! That do I long to hear.

POLONIUS

Give first admittance to th' ambassadors.

My news shall be the fruit to that great feast.

CLAUDIUS

Thyself do grace to them, and bring them in.

Polonius off

He tells me, my dear Gertrude, he hath found

The head and source of all your son's distemper.

5

10

15

GERTRUDE

I doubt it is no other but the main,
His father's death and our o'erhasty marriage.

...

POLONIUS

You know sometimes he walks four hours together
Here in the lobby.

GERTRUDE

So he does, indeed.

20

POLONIUS

At such a time I'll loose my daughter to him.
Be you and I behind an arras then.
Mark the encounter. If he love her not,
and be not from his reason fall'n thereon,
Let me be no assistant to state,
But keep a farm and carters.

25

CLAUDIUS

We will try it

Enter Hamlet, his eyes on the book.

GERTRUDE

But look where sadly the poor wretch comes reading.

POLONIUS

Away I beseech you both, away.

I'll board him presently, O give me leave

30

[Act 2, Scene 2]

11.1 Explain what has happened to Hamlet just prior to this extract. (2)

11.2 Refer to line 1: 'Thou still hast been the father of good news.'

Describe the relationship between Claudius and Polonius. (2)

11.3 Refer to line 29: 'But look where sadly the poor wretch comes reading.'

Explain Gertrude's attitude towards Hamlet as revealed in the above line. (2)

11.4 Refer to line 8: 'The very cause of Hamlet's lunacy.'

Discuss the irony that is evident in the above line. (2)

11.5 Refer to lines 21 – 23: 'At such a ... Mark the encounter.'

Using these lines as a starting point, critically discuss how Polonius's actions are reflective of his character. Motivate your response by referring to the drama as a whole. (3)

AND

EXTRACT F

HAMLET

Come, for the third, Laertes. You do but dally,
I pray you pass with your best violence.
I am afeard you make a wanton of me.

...

HAMLET

(Attacks) Nay, come again.
The Queen falls

Look to the queen there, ho!

5

Hamlet wounds Laertes

HORATIO

They bleed on both sides!—How is it, my lord?

Laertes falls

OSRIC

(Tending him) How is't, Laertes?

LAERTES

(Aside) Why, as a woodcock to my own springe, O
I am justly killed with mine own treachery.

HAMLET

How does the queen?

CLAUDIUS

She swoons to see them bleed.

GERTRUDE

No, no, the drink, the drink—O my dear Hamlet—
The drink, the drink! I am poisoned!

She dies

HAMLET

O villainy! Ho! let the door be locked!
Treachery! seek it out.

LAERTES

It is here, Hamlet. Hamlet, thou art slain,
No medicine in the world can do thee good.
In thee there is not half an hour of life.

The treacherous instrument is in thy hand,
Unbated and envenomed. The foul practice
Hath turned itself on me, lo, here I lie,

Never to rise again. Thy mother's poisoned.
I can no more. The king, the king's to blame.

HAMLET

The point envenomed too
Then, venom, to thy work.

He stabs the King

30



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ALL
 Treason! treason!
 CLAUDIUS
 O, yet defend me, friends! I am but hurt.

HAMLET
 Here, thou incestuous, murderous, damned Dane
He forces him to drink
 Drink off this potion. Is thy union here?
 Follow my mother
The King dies

35

[Act 5, Scene 2]

11.6 Place the above extract in context. (2)

11.7 Refer to lines 11 – 12: 'Why, as a ... mine own treachery.'
 Discuss how these lines redeem Laertes' character. (3)

11.8 Refer to lines 15 – 16: 'No, no, the ... I am poisoned.'
 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)

11.9 Refer to lines 31 – 32: 'Treason! treason! ... am but hurt.'
 Comment on the significance of these lines in highlighting the theme of deception in the play. (3)

11.10 Refer to lines 33 – 35: 'Here, thou incestuous, ... thy union here?'
 Critically discuss how these lines show a significant change in Hamlet's state of mind at this point in the play. (3)

[25]

OTHELLO – William Shakespeare

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

QUESTION 12: OTHELLO – ESSAY QUESTION

The play *Othello* illustrates that extreme emotions lead to tragic consequences.

Discuss the validity of the above statement by referring to at least three characters in the play.

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

DUKE

Be it as you shall privately determine,
Either for her stay or going. The affair cries haste,
And speed must answer. You must hence tonight.

DESDEMONA

Tonight, my lord?

DUKE

This night.

5

OTHELLO

With all my heart.

DUKE

At ten in the morning here we'll meet again.

Othello, leave some officer behind,

And he shall our commission bring to you,

With such things else of quality and respect

As doth concern you.

10

OTHELLO

So please your grace, my ancient—

A man he is of honest and trust.

To his conveyance I assign my wife,

With what else needful your good Grace shall think

To be sent after me.

15

DUKE

Let it be so.

Good night to everyone. (*To Brabantio*) And, noble signior,

If virtue no delighted beauty lack,

Your son-in-law is far more fair than black.

20

FIRST SENATOR

Adieu, brave Moor, Use Desdemona well.

BRABANTIO

Look to her, Moor, if thou hast eyes to see:

She has deceived her father, and may thee.

Duke, Senators Brabantio, Officers and Attendants off

OTHELLO

My life upon her faith! Honest Iago,

25

My Desdemona must I leave to thee.

I prithee, let thy wife attend on her,

And bring them after in the best advantage.

Come, Desdemona: I have but an hour

30

Of love, of worldly matters and direction,

To spend with thee. We must obey the time.

Othello and Desdemona off

RODERIGO

Iago!

IAGO

What sayest thou, noble heart?

RODERIGO

What will I do, thinkest thou?

35

IAGO

Why, go to bed and sleep.



[Act 1, Scene 3]

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

13.2 Refer to lines 12 – 16: 'So please your ... sent after me.'

What do these lines suggest about Othello's attitude towards Iago at this point in the play?

(2)

13.3 Refer to lines 18 – 20: 'And, noble signior, ... fair than black.'

Explain what the Duke implies about Othello's character in these lines.

(2)

13.4 Refer to lines 22 – 23: 'Look to her, ... and may thee.'

Comment on whether Brabantio's warning is justified in the context of the play as a whole.

(3)

13.5 Refer to lines 25 – 31: 'My life upon ... obey the time.'

Is the portrayal of Othello in these lines consistent with how he presents himself later in the play? Justify your response.

(3)

AND

EXTRACT H

EMILIA

It is the wind.

DESDEMONA

*(Sings) I called my love false love, but what said he then?**Sing willow, willow, willow:**If I court moe women, you'll couch with moe men.*

So, get thee gone; good night. Mine eyes do itch—

Does that bode weeping?

5

EMILIA

'Tis neither here nor there.

DESDEMONA

I have heard it said so. O, these men, these men!

Dost thou in conscience think—tell, me, Emilia—

That there be women do abuse their husbands

In such gross kind?

10

EMILIA

There be some such, no question.

DESDEMONA

Wouldst thou do such a deed for all the world?

EMILIA

Why, would not you?

DESDEMONA

No, by this heavenly light!

15

EMILIA

Nor I neither by this heavenly light. I might do it as well in the dark.

DESDEMONA

Wouldst thou do such a deed for all the world?

EMILIA

The world is a huge thing. It is a great price for a small vice.

DESDEMONA

In troth, I think thou wouldst not.

EMILIA

In troth, I think I should; and undo't when I had done it. Marry, I would

20

not do such a thing for a joint-ring, nor for measures of lawn, nor for

gowns, or petticoats, nor caps, nor any such exhibition. But for the whole

world! Ud's pity, who would not make her husband a cuckold to make him a

monarch? I should venture purgatory for it.

DESDEMONA

Beshrew me, if I would do such a wrong for the whole world.

25

[Act 4, Scene 3]

13.6 Place the above extract in context. (2)

13.7 Refer to lines 2 – 4: ‘*I called my ... with moe men.*’

Discuss the significance of Desdemona’s song at this point in the play. (2)

13.8 Refer to lines 8 – 15: ‘I have heard ... this heavenly light!’

Comment on the irony that is evident in these lines. (3)

13.9 Refer to lines: 20 – 24: ‘In troth, I ... purgatory for it.’

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

13.10 Refer to line 25: ‘Beshrew me, if I would do such a wrong for the whole world.’

Based on your knowledge of the play as a whole, critically discuss the extent to which Desdemona’s innocence contributes to her downfall. (3)

[25]

THE CRUCIBLE – Arthur Miller

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

QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

The play *The Crucible* illustrates that extreme emotions lead to tragic consequences.

Discuss the validity of the above statement by referring to at least three characters in the play. downloaded from Stanmorephysics.com

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

Hale	(<i>not altogether giving way</i>): I – have – there is a softness in your record, sir, a softness.	
Elizabeth	I think, maybe, we have been too hard with Mister Parris. I think so. But sure we never loved the Devil here.	
Hale	(<i>nods, deliberating this. Then with the voice of one administering a secret test</i>): Do you know your Commandments, Elizabeth?	5
Elizabeth	(<i>without hesitation, even eagerly</i>): I surely do. There be no mark of blame upon my life, Mr Hale. I am a covenanted Christian woman.	
Hale	And you, Mister?	
Proctor	(<i>a trifle unsteadily</i>): I – am sure I do, sir.	10
Hale	(<i>glances at her open face, then at John, then</i>): Let you repeat them, if you will.	
Proctor	The Commandments.	
Hale	Aye.	
Proctor	(<i>looking off, beginning to sweat</i>): Thou shalt not kill.	15
Hale	Aye.	
Proctor	(<i>counting on his fingers</i>): Thou shalt not steal. Thou shalt not covet thy neighbour's goods, nor make unto thee any graven image. Thou shalt not take the name of the Lord in vain; thou shalt have no other gods before me. (<i>With some hesitation</i>) Thou shalt remember the Sabbath Day and keep it holy. (<i>Pause. Then.</i>) Thou shalt honour thy father and mother. Thou shalt not bear false witness. (<i>He is stuck. He counts back on his fingers, knowing one is missing.</i>) Thou shalt not make unto thee any graven image.	20
Hale	You have said that twice, sir.	25
Proctor	(<i>lost</i>): Aye. (<i>He is flailing for it.</i>)	
Elizabeth	(<i>delicately</i>): Adultery, John.	
Proctor	(<i>as though a secret arrow had pained his heart</i>): Aye. (<i>Trying to grin it away – to Hale.</i>) You see, sir, between the two of us we do know them all.	

[Act 2]

- 15.1 Explain what has led to this interaction between the Proctors and Reverend Hale. (2)
- 15.2 Refer to lines 1 – 2: 'there is a ... sir, a softness.'
Explain what is meant by the word 'softness' in Proctor's religious record. (2)
- 15.3 Refer to line 6: 'Do you know your Commandments, Elizabeth?'
What does Hale's decision to test the Proctors on their commandments reveal about the religious nature of Salem's society? (3)
- 15.4 Refer to line 25: 'You have said that twice, sir.'
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 body language and tone. Motivate your instructions. (3)
- 15.5 Refer to line 27: 'Adultery, John.'
Discuss the irony of Elizabeth's prompting of John in this line. (2)

AND

EXTRACT J

Danforth	You have not sold your friends –	
Proctor	Beguile me not! I blacken all of them when this is nailed to the church the very day they hang for silence!	
Danforth	Mister Proctor, I must have good and legal proof that you –	
Proctor	You are the high court, your word is good enough! Tell them I confessed myself; say Proctor broke his knees and wept like a woman; say what you will, but my name cannot –	5
Danforth	(<i>with suspicion</i>): It is the same, is it not? If I report it or you sign to it?	
Proctor	(<i>he knows it is insane</i>): No, it is not the same! What others say and what I sign to is not the same!	10
Danforth	Why? Do you mean to deny this confession when you are free?	
Proctor	I mean to deny nothing!	
Danforth	Then explain to me, Mr. Proctor, why you will not let –	
Proctor	(<i>with a cry of his soul</i>): Because it is my name! Because I cannot have another in my life. Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name!	15
Danforth	(<i>pointing at the confession in Proctor's hand</i>): Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister. (<i>Proctor is motionless.</i>) You will give me your honest confession in my hand, or I cannot keep you from the rope.	20

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[Act 4]

- 15.6 Place the above extract in context. (2)
- 15.7 Refer to lines 2 – 3: 'I blacken all ... hang for silence!'
- Explain the motives behind Proctor's actions and words at this point (2)
- 15.8 Comment on Danforth's insistence that John Proctor must provide a signed, written confession. (3)
- 15.9 Refer to lines 18 – 19: 'Is that document ... in lies, Mister.'
- In light of the broader events of the witch trials, critically discuss the flaw in Danforth's logic in the above lines. (3)
- 15.10 Refer to lines 14 – 17: 'Because it is ... me my name!'
- In your opinion, is Proctor's refusal to hand over the signed confession an act of selfish pride or an act of true moral redemption? Motivate your response with reference to the play as a whole. (3)

[25]

TOTAL SECTION C: 25

GRAND TOTAL: 80