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**Inter-District Paper**

**GRADE 12**

**ENGLISH HOME LANGUAGE**

**May/June 2024**

**MARKS: 80**

**TIME: 2½ hours**

This paper consists of 28 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 4 and mark the numbers of the questions set on texts you 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.  
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 carefully according to the numbering system used in this question paper.

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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.

<b>SECTION A: POETRY</b>			
<b>Prescribed Poetry: Answer ANY TWO questions.</b>			
<b>QUESTION NO.</b>	<b>QUESTION</b>	<b>MARKS</b>	<b>PAGE NO.</b>
1. <i>This Winter Coming</i>	Essay question	10	5-6
2. <i>Prayer to Masks</i>	Contextual question	10	7
3. <i>Poem of Return</i>	Contextual question	10	8
4. <i>The Child who was shot dead by soldiers in Nyanga</i>	Contextual question	10	9
<b>AND</b>			
<b>Unseen Poem: COMPULSORY QUESTION</b>			
5. <i>The Loneliness Beyond</i>	Contextual question	10	10-11
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	12
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	12-14
8. <i>Life of Pi</i>	Essay question	25	15
9. <i>Life of Pi</i>	Contextual question	25	15-17
<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
10. <i>Hamlet</i>	Essay question	25	18
11. <i>Hamlet</i>	Contextual question	25	18-21
12. <i>Othello</i>	Essay question	25	22
13. <i>Othello</i>	Contextual question	25	22-24
14. <i>The Crucible</i>	Essay question	25	25
15. <i>The Crucible</i>	Contextual question	25	25-28

**CHECKLIST****NOTE:**

Use this checklist to ensure that you have answered the correct number of questions.  
Tick (✓) the sections you have answered.

<b>SECTIONS</b>	<b>QUESTION NUMBERS</b>	<b>NO. OF QUESTIONS ANSWERED</b>	<b>TICK (✓)</b>
<b>A: Poetry</b> (Prescribed Poetry)	<b>1-4</b>	<b>2</b>	
<b>A: Poetry</b> (Unseen Poem)	<b>5</b>	<b>1</b>	
<b>B: Novel</b> (Essay OR Contextual)	<b>6-9</b>	<b>1</b>	
<b>C: Drama</b> (Essay OR Contextual)	<b>10-15</b>	<b>1</b>	

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

**You may NOT answer TWO essay 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.

**THIS WINTER COMING – Karen Press**

1 walking in the thick rain  
2 of this winter we have only just entered,  
3 who is not frightened?

4 the sea is swollen, churning in broken waves  
5 around the rocks, the sand is sinking away  
6 the seagulls will not land  
7 under this sky, this shroud falling  
8 who is not frightened?

9 in every part of the city, sad women climbing onto buses,  
10 dogs barking in the street, and the children  
11 in every doorway crying,  
12 the world is so hungry, madam's house is clean  
13 and the women return with slow steps  
14 to the children, the street, the sky tolling like a black bell;  
15 these women are a tide of sadness  
16 they will drown the world,  
17 who is not frightened?

18 on every corner men standing  
19 old stumps in the rain, tombstones  
20 engraved with open eyes  
21 watching the bright cars full of sated faces  
22 pass them, pass them, pass them,  
23 who is not frightened?

24 into the rain the children are running  
25 thin as the barest twigs they kindle a fire  
26 to fight the winter, their bare bodies  
27 a raging fire of dead children  
28 and the sky collapsing under centuries of rain  
29 the wind like a mountain crying,  
30 who is not frightened of this winter  
31 coming upon us now?

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The poet speaks, with a sense of premonition, about the desperation and exclusion in Apartheid South Africa, and how everyone will be affected in the future.

By close reference to the **diction**, **imagery** and **structure** used in this poem, discuss the poet's sense of foreboding.

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.

**PRAYER TO MASKS – Leopold Sengor**

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

- 2.1. “I greet you in silence!” (line 4) seems paradoxical. Why would the poet wish to greet the ancestors “in silence”? (2)
- 2.2 Comment on the reference to “the agony of a pitiable princess” in line 11. (2)
- 2.3 Refer to line 9: “You have composed ... white paper”
- 2.3.1 Identify the figure of speech used in this line. (1)
- 2.3.2 Comment on the effectiveness of this image. (2)
- 2.4 Refer to the poem as a whole. Critically discuss the shift in tone. (3)
- [10]**

**QUESTION 3: 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.

- 3.1 Explain the use of the word “bereft” in line 8. (2)
- 3.2 Account for the repetition of the words “do not” (lines 2 and 10) (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 lines 11 – 14: “Bring me only ... from their eyes.”  
Critically discuss how these lines contribute to the central idea of the poem. (3)

**[10]**

**QUESTION 4: CONTEXTUAL QUESTION**

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

**THE CHILD WHO WAS SHOT DEAD BY SOLDIERS AT NYANGA – Ingrid Jonker**

1 The child is not dead  
 2 the child raises his fists against his mother  
 3 who screams Africa screams the smell  
 4 of freedom and heather  
 5 in the locations of the heart under siege

6 The child raises his fists against his father  
 7 in the march of the generations  
 8 who scream Africa scream the smell  
 9 of justice and blood  
 10 in the streets of his armed pride

11 The child is not dead  
 12 neither at Langa nor at Nyanga  
 13 nor at Orlando nor at Sharpeville  
 14 nor at the police station in Philippi  
 15 where he lies with a bullet in his head

16 The child is the shadow of the soldiers  
 17 on guard with guns saracens and batons  
 18 the child is present at all meetings and legislations  
 19 the child peeps through the windows of houses and into the hearts of mothers  
 20 the child who just wanted to play in the sun at Nyanga is everywhere  
 21 the child who became a man treks through all of Africa  
 22 the child who became a giant travels through the whole world

23 Without a pass

- 4.1 Explain the repetition of the statement, “The child is not dead” in the context of the poem. (2)
- 4.2 Refer to line 2: “the child raises his fists against his mother”  
 Account for the speaker’s use of “fists” in line 2. (2)
- 4.3 Refer to lines 8 – 9: “scream the smell of justice and blood”.
- 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 16 – 22: “The child is the shadow ...the whole world”  
 Critically discuss how the structure used in these lines contributes to the central message of the poem. (3)

**[10]**

**AND****UNSEEN POETRY (COMPULSORY)****QUESTION 5: CONTEXTUAL QUESTION**

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

**THE LONELINESS BEYOND – Siphso Sepamla**

1 Like raindrops pattering  
 2 They come singly and in pairs  
 3 Then as a torrent the rush of feet  
 4 Shuffles onto platforms  
 5 Dragging the last strains of energy.

6 I've seen hearts palpitating  
 7 Behind a single maskless face  
 8 Tired from the hurrying of a city  
 9 Spirits maimed by commands.

10 I've heard the clicks of tongues  
 11 Laughter rising above the grouse of mouths  
 12 That never rest  
 13 From grinding complaints.

14 Like sheep herded into a kraal  
 15 They crowd numbered coaches  
 16 Hopeful of a safe landing.

17 I've watched the multitudes rub shoulders  
 18 And I've wondered what they do  
 19 With the loneliness beyond;

20 I've seen throngs of people  
 21 Disappear into little holes of resting  
 22 And I've pondered what might be happening  
 23 With the loneliness beyond

5.1. Refer to the words 'pattering' (line 1) and 'torrent' (line 3).

Explain what these words portray about the movement of the people in the first stanza? (2)

5.2 Refer to line 7: "Behind a single maskless face"

What does this line convey suggest about the people in the poem? (2)

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- 5.3 Refer to lines 14 – 15: "like sheep ... numbered coaches"
- 5.3.1 Identify the figure of speech used in this line. (1)
- 5.3.2 Comment on the effectiveness of this image. (2)
- 5.4 Refer to line 21: 'Disappear into little holes of resting'.  
Critically discuss how this reinforces the mood of the poem. (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**

Ultimately, both Sybil Vane and Lord Henry are to blame for Dorian's downfall. 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]**

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

Read the extracts below and answer the questions that follow.

**EXTRACT A**

'You were quite right. There is always something infinitely mean about other people's tragedies.'	
'Sibyl is the only thing I care about. What is it to me where she came from? From her little head to her little feet, she is absolutely and entirely divine. Every night of my life I go to see her act, and every night she is more marvelous.'	5
'That is the reason, I suppose, that you never dine with me now. I thought you must have some curious romance on hand. You have; but it is not quite what I expected.'	
'My dear Harry, we either lunch or sup together every day, and I have been to the Opera with you several times,' said Dorian, opening his blue eyes in wonder.	10
'You always come dreadfully late.'	
'Well, I can't help going to see Sibyl play,' he cried, 'even if it is only for a single act.'	
I get hungry for her presence; and when I think of the wonderful soul that is hidden away in that little ivory body, I am filled with awe.'	15
'You can dine with me to-night, Dorian, can't you?'	
He shook his head. 'To-night she is Imogen,' he answered, 'and to-morrow night she will be Juliet.'	
'When is she Sibyl Vane?'	
'Never.'	20
'I congratulate you.'	
'How horrid you are! She is all the great heroines of the world in one. She is more than an individual. You laugh, but I tell you she has genius. I love her, and I must make her love me. You, who know all the secrets of life, tell me how to charm Sibyl Vane to love me! I want to make Romeo jealous. I want the dead lovers of the world to hear our laughter, and grow sad.'	25
Lord Henry watched him with a subtle sense of pleasure. How different he was now from the shy, frightened boy he had met in Basil Hallward's studio!	

[Chapter 4]

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- 7.1 Account for the friendship between Dorian Gray and Lord Henry. (2)
- 7.2 Refer to line 3: 'Sibyl is the only thing I care about.'  
Discuss the significance of this declaration in the light of later events. (3)
- 7.3 Refer to line 11: "You always come dreadfully late.'  
Critically discuss how this line influences your response to Lord Henry. (3)
- 7.4 Refer to lines 19 - 20: "When is she ... 'Never.'  
Explain with reference to your understanding of the novel as a whole how an important theme is revealed in these lines. (3)

**AND****EXTRACT B**

He turned them out and, having thrown his hat and cape on the table, passed through the library towards the door of his bedroom, a large octagonal chamber on the ground floor that, in his new-born feeling for luxury, he had just had decorated for himself and hung with some curious Renaissance tapestries that had been discovered stored in a disused attic at Selby Royal. As he was turning the handle of the door, his eye fell upon the portrait Basil Hallward had painted of him. He started back as if in surprise. Then he went on into his own room, looking somewhat puzzled. After he had taken the button-hole out of his coat, he seemed to hesitate. Finally, he came back, went over to the picture, and examined it. In the dim arrested light that struggled through the cream-coloured silk blinds, the face appeared to him to be a little changed. The expression looked different. One would have said that there was a touch of cruelty in the mouth. It was certainly strange.	5
...	
He threw himself into a chair and began to think. Suddenly there flashed across his mind what he had said in Basil Hallward's studio the day the picture had been finished. Yes, he remembered it perfectly.	15
...	
Surely his wish had not been fulfilled? Such things were impossible. It seemed monstrous even to think of them. And, yet, there was the picture before him, with the touch of cruelty in the mouth.	
...	
Yet it was watching him, with its beautiful marred face and its cruel smile. Its bright hair gleamed in the early sunlight. Its blue eyes met his own. A sense of infinite pity, not for himself, but for the painted image of himself, came over him. It had altered already, and would alter more. Its gold would wither into grey. Its	20

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<p>red and white roses would die. For every sin that he committed, a stain would fleck and wreck its fairness. But he would not sin. The picture, changed or unchanged, would be to him the visible emblem of conscience. He would resist temptation. He would not see Lord Henry any more—would not, at any rate, listen to those subtle poisonous theories that in Basil Hallward’s garden had first stirred within him the passion for impossible things. He would go back to Sibyl Vane, make her amends, marry her, try to love her again. Yes, it was his duty to do so. She must have suffered more than he had. Poor child! He had been selfish and cruel to her. The fascination that she had exercised over him would return. They would be happy together. His life with her would be beautiful and pure.</p>	<p>25</p> <p>30</p>
[Chapter 7]	

- 7.5 Place this extract in context. (3)
- 7.6 Refer to line 17: “Surely his wish had not been fulfilled?  
Explain what the wish refers to. (2)
- 7.7 Refer to lines 1 – 5: ‘He turned them ... attic at Selby Royal.’  
Discuss what these lines reveal about Aristocratic Victorian society. (3)
- 7.8 Refer to lines 30 – 34: ‘Yes, it was ... would be beautiful and pure.’  
Comment critically on Dorian’s self-assessment at this stage of the  
novel. (3)
- 7.9 Refer to lines 27 – 28: ‘He would not ... those subtle poisonous theories’.  
Based on your knowledge of the novel as a whole\*, critically discuss the  
extent to which Lord Henry is responsible for Dorian’s downfall. (3)  
*\*Or as far as you have read.*

[25]



**LIFE OF PI – Yann Martel**

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

**QUESTION 8: LIFE OF PI – ESSAY QUESTION**

*Life of Pi* by Yann Martel is a novel about love.

Critically discuss how love, that Pi develops and experiences in India, prepares him for later life.

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**

I was at the Indian Coffee House, on Nehru Street. The coffee is good and they serve French toast.	
...	
Conversation is easy to come by. And so, a spry, bright-eyed elderly man with great shocks of pure white hair was talking to me ... the usual light talk between friendly, curious Indians and foreign backpackers.	5
...	
Then the elderly man said, "I have a story that will make you believe in God."	
...	
But I was suspicious. Was this a Jehovah's Witness knocking at my door? "Does your story take place two thousand years ago in a remote corner of the Roman Empire?" I asked.	
"No."	10
Was he some sort of Muslim evangelist? "Does it take place in seventh-century Arabia?"	
"No, no. It starts right here in Pondicherry just a few years back, and it ends, I am delighted to tell you, in the very country you come from."	
"And it will make me believe in God?"	15
"Yes."	
"That's a tall order."	
"Not so tall that you can't reach."	
...	
His name was Francis Adirubasamy. "Please tell me Your story," I said.	
...	
Later, in Toronto, among nine columns of Patels in the phone book, I found him, the main character. ...	20
Nearly a year later, after considerable difficulties, I received a tape and a report from the Japanese Ministry of Transport. . It was as I listened to that tape that I agreed with Mr. Adirubasamy that this was, indeed, a story to make you believe in God.	25
	(Author's Note)

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- 9.1. Explain the circumstances that led to this meeting. (3)
- 9.2 Refer to line 6: "I have a story that will make you believe in God."  
Based on the outcome of Pi's ordeal, explain this statement. (3)
- 9.3 Refer to lines 15-18: "And it will ...you can't reach."  
Compare the Author/narrator's religious beliefs to those of Mamaji's. (2)
- 9.4 Refer to line 13: "It starts right here in Pondicherry just a few years back."  
Explain how the life Pi leads in Pondicherry influences the life he later leads in Canada. (3)
- 9.5 The narrator refers to Christianity ("two thousand years ago") and Islam ("seventh century/Arabia") as though they are two entirely separate belief systems.  
How does this contrast to Pi's beliefs depicted in the novel as a whole? (3)

**AND****EXTRACT D**

"I'm going to die," I blubbered through quivering lips.

Oncoming death is terrible enough, but worse still is oncoming death with time to spare, time in which all the happiness that was yours and all the happiness that might have been yours becomes clear to you. The sight brings on an oppressive sadness that no car about to hit you or water about to drown you can match. The feeling is truly unbearable. The words Father, Mother, Ravi, India, Winnipeg struck me with searing poignancy. I was giving up. 5

I would have given up-if a voice hadn't made itself heard in my heart. The voice said, "I will not die. I refuse it. I will make it through this nightmare. I will beat the odds, as great as they are. I have survived so far, miraculously. I will put in all the hard work necessary. Yes, so long as God is with me, I will not die. Amen." 10

...  
My face set to a grim and determined expression. I speak in all modesty as I say this, but I discovered at that moment that I have a fierce will to live. It's not something evident, in my experience. Still others-and I am one of those-never give up. 15

Richard Parker started growling that very instant, as if he had been waiting for me to become a worthy opponent. My chest became tight with fear. "Quick, man quick," I wheezed. I had to organize my survival. 20

...  
I built a raft.

**CHAPTER 53**

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- 9.6 Refer to line 1: "I'm going to die." ...through quivering lips.'  
Account for Pi's belief that he is going to die. (3)
- 9.7 Comment on the shifting mood in this extract. (2)
- 9.8 Refer to line 21: "I built a raft."  
Comment on how the knowledge that Pi built up in Pondicherry helps him to come to this decision. (3)
- 9.9 Refer to lines 10 - 13: "The voice said ...I will not die. Amen"  
How do these lines influence your attitude toward Pi at this stage in the novel? Substantiate 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**

In each act of **Hamlet**, up to and including Act 3, Hamlet is faced with loss, and he loses a piece of himself with each loss.

Critically assess the validity of the above statement by referring to the first three acts.

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**

MARCELLUS

Thus twice before, and jump at this dead hour,  
With martial stalk hath he gone by our watch.

HORATIO

In what particular thought to work I know not,  
But in the gross and scope of my opinion,  
This bodes some strange eruption to our state.

5

MARCELLUS

Good now, sit down, and tell me, he that knows,  
Why this same strict and most observant watch  
So nightly toils the subject of the land,  
And why such daily cast of brazen cannon  
And foreign mart for implements of war,  
Why such impress of shipwrights, whose sore task  
Does not divide the Sunday from the week.

10

What might be toward that this sweaty haste  
Doth make the night joint-labourer with the day,  
Who is't that can inform me?

15

HORATIO

That can I.

At least the whisper goes so: our last king,  
Whose image even but now appear'd to us,  
Was as you know by Fortinbras of Norway,  
Thereto prick'd on by a most emulate pride,  
Dar'd to the combat; in which our Hamlet  
(For so this side of our known world esteem'd him)

20

Did slay this Fortinbras, who by a seal'd compact Well ratified by law and heraldry Did forfeit, with his life, all those his lands Which he stood seiz'd of to the conqueror; Against the which a moiety competent Was waged by our king, which had returned To the inheritance of Fortinbras, Had he been vanquisher, as, by the same covenant And carriage of the article designed, His fell to Hamlet. Now, sir, young Fortinbras, Of unimproved mettle, hot and full, Hath in the skirts of Norway here and there Sharked up a list of lawless resolute ... To recover of us by strong hand ... Those foresaid lands so by his father lost. And this, I take it, Is the main motive of our preparations.	25
BARNARDO I think it be no other but even so, Well may it sort that this portentous figure Comes armed through our watch so like the king That was and is the question of these wars.	40
[Act 1, Scene 1]	

- 11.1 Refer to lines 1 - 2: "Thus twice before ... by our watch."  
Comment on the atmosphere created by these lines. (3)
- 11.2 Refer to lines 6 - 15: "Good now, sit ... can inform me?"  
Account for Marcellus's various references to war preparations. (2)
- 11.3 Refer to line 5: "This bodes some strange eruption to our state"  
In the light of later events, how accurate is Horatio with regard to his statement about the ghost's appearance. (3)
- 11.4 Refer to lines 16 - 22: "At least the ... slay this Fortinbras".  
Critically discuss the differences between the "last king" of Denmark and the new king, Claudius? (3)

**AND**

**EXTRACT F**

HAMLET Do you see nothing there?	
QUEEN Nothing at all; yet all that is I see.	
HAMLET Nor did you nothing hear?	
QUEEN No, nothing but ourselves.	
HAMLET Why, look you there! Look how it steals away, My father, in his habit as he lived. Look where he goes even now out at the portal! <i>Exit Ghost</i>	5
QUEEN This is the very coinage of your brain. This bodiless creation ecstasy Is very cunning in.	10
HAMLET My pulse as yours doth temperately keep time, And makes as healthful music. It is not madness That I have uttered. Bring me to the test, And I the matter will re-word, which madness Would gambol from. Mother, for love of grace, Lay not that flattering unction to your soul, That not your trespass but my madness speaks. It will but skin and film the ulcerous place, Whiles rank corruption, mining all within, Infects unseen. Confess yourself to heaven, Repent what's past, avoid what is to come; And do not spread the compost on the weeds To make them ranker. Forgive me this my virtue; For in the fatness of these pury times Virtue itself of vice must pardon beg, Yea, curb and woo for leave to do him good.	15
QUEEN O Hamlet, thou hast cleft my heart in twain.	20
HAMLET O throw away the worser part of it And live the purer with the other half. Good night. But go not to my uncle's bed. Assume a virtue if you have it not. That monster custom, who all sense doth eat Of habits evil, is angel yet in this, That to the use of actions fair and good He likewise gives a frock of livery That aptly is put on. Refrain tonight, And that shall lend a kind of easiness To the next abstinence, the next more easy.	25
	30
	35

[Act 3, scene 4]

## Inter-District Paper English HL P2 May/June 2024

11.5 Place this extract in context. (3)

11.6 Refer to line 27: "O Hamlet ... in twain."

Account for Gertrude's present state of mind. (2)

11.7 Refer to lines 17 - 20: "That not your trespass ... Infects unseen."

Comment on how the figurative language in these lines conveys Hamlet's attitude to Gertrude. (3)

11.8 Refer to lines 28 - 29: "O throw away ... the other half."

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 12 – 13: "It is not madness that I have uttered."

Critically discuss Hamlet's reference to madness. (3)

**[25]**

**OTHELLO – William Shakespeare**

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

**QUESTION 12: OTHELLO – ESSAY QUESTION**

In *Othello*, manhood, honour and reputation, which are extremely important to the characters, destroy various relationships during the course of the play.

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

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

**[25]****QUESTION 13: OTHELLO – CONTEXTUAL QUESTION**

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

**EXTRACT G****BRABANTIO**

A maiden never bold of spirit, 1

So still and quiet, that her motion

Blushed at herself – and she, in spite of nature,

Of years, of country, credit, everything,

To fall in love with what she feared to look on? 5

It is a judgment maimed and most imperfect

That will confess perfection so could err

Against all rules of nature, and must be driven

To find out practices of cunning hell

Why this should be. I therefore vouch again 10

That with some mixtures powerful o'er the blood,

Or with some dram conjured to this effect,

He wrought upon her.

**DUKE OF VENICE**

To vouch this is no proof

Without more wider and more overt test 15

Than these thin habits and poor likelihoods

Of modern seeming do prefer against him.

**FIRST SENATOR**

But, Othello, speak,

Did you by indirect and forced courses

Subdue and poison this young maid's affections? 20

Or came it by request and such fair question

As soul to soul affordeth?

**OTHELLO**

I do beseech you,

Send for the lady to the Sagittary,

And let her speak of me before her father. 25



<p>If you do find me foul in her report,  The trust, the office I do hold of you  Not only take away, but let your sentence  Even fall upon my life.  DUKE OF VENICE  Fetch Desdemona hither.  Some attendants move towards the door.  OTHELLO  Ancient, conduct them. You best know the place.</p>	<p>30</p>
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[Act 1, Scene 3]

- 13.1 Place this extract in context. (2)
- 13.2 Refer to lines 1-8: "A maiden never bold ... all rules of nature"  
In the light of the play as a whole, comment on the accuracy of Brabantio's assessment of Desdemona. (3)
- 13.3 Refer to lines 8-13: 'Against all rules of nature/He wrought upon her.'  
Discuss what Brabantio is suggesting about Othello's motives in these lines. (3)
- 13.4 Comment on Othello's reaction to the accusations at this stage in the play? (3)
- 13.5 Refer to lines 14 – 17: "To vouch this ... do prefer against him."  
Critically discuss what these lines suggest about law and order in Venice. (3)

### AND

#### EXTRACT H

<p>OTHELLO  Give me your hand. This hand is moist, my lady.  DESDEMONA  I have felt no age, nor known no sorrow.  OTHELLO  This argues fruitfulness and liberal heart.  Hot, hot and moist – this hand of yours requires  A sequester from liberty; fasting, and prayer,  Much castigation, exercise devout,  For here's a young and sweating devil here  That commonly rebels. 'Tis a good hand,  A frank one.  DESDEMONA  You may indeed say so,  For 'twas that hand that gave away my heart.  OTHELLO  A liberal hand. The hearts of old gave hands,</p>	<p>5</p> <p>10</p>
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But our new heraldry is hands, not hearts.  
DESDEMONA  
I cannot speak of this. Come now, your promise.  
OTHELLO  
What promise, chuck? 15  
DESDEMONA  
I have sent to bid Casio come speak with you.  
OTHELLO  
I have a salt and sorry rheum offend me.  
Lend me thy handkerchief.  
DESDEMONA  
(offers a handkerchief) Here, my lord.  
OTHELLO  
That which I gave you. 20  
DESDEMONA  
I have it not about me.  
OTHELLO  
Not?  
DESDEMONA  
No, faith, my lord.  
OTHELLO  
That's a fault. That handkerchief  
Did an Egyptian to my mother give. 25  
She was a charmer, and could almost read  
The thoughts of people. She told her, while she kept it  
'Twould make her amiable, and subdue my father  
Entirely to her love; but if she lost it,  
Or made a gift of it, my father's eye 30  
Should hold her loathed, and his spirits should hunt  
After new fancies. She, dying, gave it to me,  
And bid me, when my fate would have me wived,  
To give it to her. I did so, and take heed on't.  
Make it a darling, like your precious eye. 35  
To lose't or give't away were such perdition  
As nothing else could match.  
[Act 3, Scene 4]

- 13.6 Briefly describe the circumstances that have led to this conversation between Desdemona and Othello. (2)
- 13.7 Refer to lines 7 – 9: "For here's a ...A frank one."  
Comment on how Othello's use of language in these lines reflects a change in his attitude towards Desdemona. (3)
- 13.8 Refer to lines 27 – 32: "She told her ... After new fancies."  
If you were the stage director of a production of Othello, how would you instruct the actor playing Othello to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 13.9 Using EXTRACT H as a starting point, comment on the extent to which it would be justifiable for the audience to feel sympathy for Desdemona. (3)

**[25]**

**THE CRUCIBLE – Arthur Miller**

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

**QUESTION 14: THE CRUCIBLE – ESSAY QUESTION**

Reputation plays a significant role in the actions that people take in *The Crucible*.

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

**[25]****QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

**EXTRACT I**

PARRIS (*with anger*): I saw it! (*He moves from her. Then, resolved*) Now tell me true, Abigail. And I pray you feel the weight of truth upon you, for now my ministry's at stake, my ministry and perhaps your cousin's life. Whatever abomination you have done, give me all of it now, for I dare not be taken unaware when I go before them down there.

5

ABIGAIL: – There is nothin' more. I swear it, uncle.

PARRIS (*studies her, then nods, half convinced*): Abigail, I have fought here three long years to bend these stiff-necked people to me, and now, just now when some good respect is rising for me in the parish, you compromise my very character. I have given you a home, child, I have put clothes upon your back – now give me upright answer. Your name in the town, it is entirely white, is it not?

10

ABIGAIL (*with an edge of resentment*): Why, I am sure it is, sir. There be no blush about my name.

PARRIS (*to the point*): Abigail, is there any other cause than you have told me, for your being discharged from Goody Proctor's service? I have heard it said, and I tell you as I heard it, that she comes so rarely to church this year for she will not sit so close to something soiled. What signified that remark?

15

ABIGAIL: She hates me, uncle, she must, for I would not be her slave. It's a bitter woman, a lying, cold, snivelling woman, and I will not work for such a woman!

PARRIS: She may be. And yet it has troubled me that you are now seven month out of their house, and in all this time no other family has ever called for your service.

20

ABIGAIL: They want slaves, not such as I. Let them send to Barbados for that. I will not black my face for any of them! (*With ill-concealed resentment at him.*) Do you begrudge my bed, uncle?

PARRIS: No – no.

25

ABIGAIL (*in a temper*): My name is good in the village! I will not have it said my name is soiled! Goody Proctor is a gossiping liar!

[Act 1]

15.1 Refer to lines 2-3: “my ministry’s at stake.”

Explain why Reverend Parris feels that his ministry is in danger. (2)

15.2 Refer to lines 14-19: “Abigail is there ... such a woman.”

Explain how Elizabeth and Abigail differ in their assessment of Abigail’s character. (3)

15.3 Refer to line 23-25: “Do you begrudge ... No - no.”

Comment on what Parris’ response to Abigail’s question reveals about his attitude towards her staying in his house. Refer to the extract as a whole in order to substantiate your response. (3)

15.4 Refer to lines 26-27: “My name is ... a gossiping liar!”

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

15.5 Refer to lines 22-26: “They want slaves ... in the village.”

Using your knowledge of the play as a whole\*, discuss the degree to which women and minority groups were oppressed within Salem society. (3)  
\*Or as far as you have read.

**AND**

**EXTRACT J**

ELIZABETH: She were – (*She glances at Proctor for a cue.*)

DANFORTH: Woman, look at me! (*Elizabeth does.*) Were she slovenly? Lazy? What disturbance did she cause?

ELIZABETH: Your Honor, I - in that time I were sick. And I - My husband is a good and righteous man. He is never drunk as some are, nor wastin’ his time at the shovelboard, but always at his work. But in my sickness - you see, sir, I were a long time sick after my last baby, and I thought I saw my husband somewhat turning from me. And this girl – 5

(*She turns to Abigail.*)

DANFORTH: Look at me.

ELIZABETH: Aye, sir. Abigail Williams – (*She breaks off.*) 10

DANFORTH: What of Abigail Williams?

ELIZABETH: I came to think he fancied her. And so one night I lost my wits, I think, and put her out on the highroad.	
DANFORTH: Your husband - did he indeed turn from you?	
Elizabeth ( <i>in agony</i> ): My husband - is a goodly man, sir.	15
DANFORTH: Then he did not turn from you.	
ELIZABETH ( <i>starting to glance at Proctor</i> ): He -	
DANFORTH ( <i>reaches out and holds her face, then</i> ): Look at me! To your own knowledge, has John Proctor ever committed the crime of lechery? (In a crisis of indecision she cannot speak), Answer my question! Is your husband a lecher!	20
ELIZABETH ( <i>faintly</i> ): No, sir.	
DANFORTH: Remove her, Marshal.	
PROCTOR: Elizabeth, tell the truth!	
DANFORTH: She has spoken. Remove her!	
PROCTOR ( <i>crying out</i> ): Elizabeth, I have confessed it!	25
ELIZABETH: Oh, God! ( <i>The door closes behind her</i> ).	
PROCTOR: She only thought to save my name!	
HALE: Excellency, it is a natural lie to tell; I beg you, stop now before another is condemned! I may shut my conscience to it no more - private vengeance is working through this testimony! From the beginning this man has struck me true. By my oath to Heaven, I believe him now, and I pray you call back his wife before we -	30
DANFORTH: She spoke nothing of lechery, and this man has lied!	
HALE: I believe him! ( <i>Pointing at Abigail</i> ): This girl has always struck me false! She has -	35
	[Act 3]

15.6 Place the extract in context. (2)

15.7 Refer to lines 20-21: "Is your husband ... no sir!"

In your view, is Elizabeth Proctor lying when she tells Danforth that John Proctor is not a "lecher"? State whether this behaviour is typical of her character and motivate your response. (3)

15.8 Refer to line 28-30 “I beg you ... through this testimony.”

Comment on how Hale’s use of language in these lines reflects a change in his attitude towards the judgements passed by the court. (3)

15.9 Using EXTRACT J as a starting point, comment on the extent to which it would be justifiable for the audience to feel that Danforth is not actually interested in justice being done by the court in Salem. (3)  
**[25]**

**TOTAL SECTION C: 25**  
**GRAND TOTAL: 80**