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**GRADE 12**

**AUGUST/SEPTEMBER 2024  
EXAMINATION**

**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 3 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.

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>At a Funeral</i>	Essay question	10	4
2. <i>Fern Hill</i>	Contextual question	10	5-6
3. <i>The Shipwreck</i>	Contextual question	10	7
4. <i>Sonnet 130</i>	Contextual question	10	8
<b>AND</b>			
<b>Unseen Poem: COMPULSORY QUESTION</b>			
5. <i>I am</i>	Contextual question	10	9-10
<b>SECTION B: NOVEL</b>			
<b>Answer ONE question.*</b>			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	11
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	11-13
8. <i>Life of Pi</i>	Essay question	25	14
9. <i>Life of Pi</i>	Contextual question	25	14-16
<b>SECTION C: DRAMA</b>			
<b>Answer ONE question.*</b>			
10. <i>Hamlet</i>	Essay question	25	17
11. <i>Hamlet</i>	Contextual question	25	18-20
12. <i>Othello</i>	Essay question	25	21
13. <i>Othello</i>	Contextual question	25	21-24
14. <i>The Crucible</i>	Essay question	25	25
15. <i>The Crucible</i>	Contextual question	25	25-27

**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****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: POETRY – ESSAY QUESTION**

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

**AT A FUNERAL - DENNIS BRUTUS**

*(for Valencia Majombozi, who died shortly after qualifying as a doctor)*

- 1 Black, green and gold at sunset: pageantry
- 2 And stubbled graves, expectant, of eternity
- 3 In bride's-white, nun's-white veils the nurses gush their bounty
- 4 Of wine-red cloaks, frothing the bugled dirging slopes
- 5 Salute! Then ponder all this hollow panoply
- 6 For one whose gifts the mud devours, with our hopes.
  
- 7 Oh all you frustrate ones, powers tombed in dirt,
- 8 Aborted, not by Death but carrion books of birth
- 9 Arise! The brassy shout of Freedom stirs our earth;
- 10 Not Death but death's-head tyranny scythes our ground
- 11 And plots our narrow cells of pain defeat and dearth:
- 12 Better that we should die, than that we should lie down.

*In the poem "At a Funeral" the poet, Dennis Brutus, expresses his frustration with the wasted potential he sees around him in the graveyard. He wants the reader to think about concerns bigger than the occasion of a funeral.*

By close reference to the **diction**, **imagery** and **tone** used in this poem, explain how Brutus appeals to his reader to see the bigger concerns.

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

[10]

**QUESTION 2: POETRY – CONTEXTUAL QUESTIONS**

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

**FERN HILL - DYLAN THOMAS**

- 1 Now as I was young and easy under the apple boughs
- 2 About the lilting house and happy as the grass was green,
- 3 The night above the dingle starry,
- 4 Time let me hail and climb
- 5 Golden in the heydays of his eyes,
- 6 And honoured among wagons I was prince of the apple towns
- 7 And once below a time I lordly had the trees and leaves
- 8 Trail with daisies and barley
- 9 Down the rivers of the windfall light.
  
- 10 And as I was green and carefree, famous among the barns
- 11 About the happy yard and singing as the farm was home,
- 12 In the sun that is young once only,
- 13 Time let me play and be
- 14 Golden in the mercy of his means,
- 15 And green and golden I was huntsman and herdsman, the calves
- 16 Sang to my horn, the foxes on the hills barked clear and cold,
- 17 And the sabbath rang slowly
- 18 In the pebbles of the holy streams.
  
- ...
- 19 My wishes raced through the house high hay
- 20 And nothing I cared, at my sky blue trades, that time allows
- 21 In all his tuneful turning so few and such morning songs
- 22 Before the children green and golden
- 23 Follow him out of grace,
  
- 24 Nothing I cared, in the lamb white days, that time would take me
- 25 Up to the swallow thronged loft by the shadow of my hand,
- 26 In the moon that is always rising,
- 27 Nor that riding to sleep
- 28 I should hear him fly with the high fields
- 29 And wake to the farm forever fled from the childless land.
- 30 Oh as I was young and easy in the mercy of his means,
- 31 Time held me green and dying
- 32 Though I sang in my chains like the sea.



- 2.1. Why would the poet describe himself as “young and easy under the apple boughs”(line 1)? (2)
- 2.2 Comment on the reference in lines 5-6: “Golden in the heydays of his eyes, / And honoured among wagons I was prince of the apple towns”. (2)
- 2.3 Refer to line 22: “Before the children green and golden...”
- 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 the poet’s awareness of a loss of innocence and the splendour of childhood. (3)
- [10]**



**QUESTION 3: POETRY – 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. Explain the use of the word “boiling” in line 4. (2)
- 3.2 Account for the use of the dash in line 6. (2)
- 3.3 Refer to line 10. “When winter shakes the door”
- 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 13-16. Critically discuss how these lines contribute to the central message of the poem. (3)

**[10]**

**QUESTION 4: POETRY – CONTEXTUAL QUESTION**

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

**SONNET 130: MY MISTRESS' EYES ARE NOTHING LIKE THE SUN**

- **WILLIAM SHAKESPEARE**

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

- 4.1. Explain how Shakespeare negates conventional descriptions of beauty with the first line: "My mistress' eyes are nothing like the sun;" (2)
- 4.2 Account for the affirmation "by heaven" in line 13. (2)
- 4.3 Refer to line 11-12: "I grant I never saw a goddess go;/ My mistress, when she walks, treads on the ground."  
 4.3.1 Identify the figure of speech used in this line. (1)  
 4.3.2 Discuss the effectiveness of this image. (2)
- 4.4 Refer to lines 1-12 and the rhyming couplet [lines 13-14]  
 Critically discuss how the structure used by the poet effectively contributes to the shift in tone and the central message of the poem. (3)

**[10]**

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

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

**I AM! - JOHN CLARE**

1 I am: yet what I am none cares or knows,  
 2 My friends forsake me like a memory lost;  
 3 I am the self-consumer of my woes<sup>1</sup>,  
 4 They rise and vanish in oblivious<sup>2</sup> host<sup>3</sup>,  
 5 Like shadows in love and death's oblivion lost;  
 6 And yet I am! and live - like vapours<sup>4</sup> tossed  
  
 7 Into the nothingness of scorn and noise,  
 8 Into the living sea of waking dreams,  
 9 Where there is neither sense of life or joys,  
 10 But the vast shipwreck of my life's esteems<sup>5</sup>;  
 11 Even the dearest that - I loved the best  
 12 Are strange - nay, rather, stranger than the rest.  
  
 13 I long for scenes where man hath never trod<sup>6</sup>;  
 14 A place where woman never smiled or wept;  
 15 There to abide with my Creator, God,  
 16 And sleep as I in childhood sweetly slept,  
 17 Untroubling and untroubled where I lie;  
 18 The grass below-above the vaulted sky.

## Glossary:

- |                     |   |
|---------------------|---|
| 1. <i>woes</i>      | - sorrows   |
| 2. <i>oblivious</i> | - unaware of  |
| 3. <i>host</i>      | - large number  |
| 4. <i>vapours</i>   | - gas/mist  |
| 5. <i>esteems</i>   | - respect, admiration, or value that someone has for something or someone |
| 6. <i>Trod</i>      | - walked  |

- 5.1. Refer to the title of the poem "I am!"  
Explain what these simple words portray about the poet (2)
- 5.2 Refer to line 3: "I am the self-consumer of my woes..."  
What does this line suggest about the poet's emotional state and situation? (2)
- 5.3 Refer to lines 7-8. "Into the nothingness of scorn and noise, / Into the living sea of waking dreams"
- 5.3.1 Identify the figure of speech used in these lines. (1)
- 5.3.2 Comment on the effectiveness of this image. (2)
- 5.4 Refer to lines 11-12. "Even the dearest that - I loved the best/ Are strange - nay, rather, stranger than the rest."  
Critically discuss how these lines reinforce the theme that the poet is addressing in 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**

The novel, *The Picture of Dorian Gray*, highlights the tragic consequences of making immoral choices.

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 (2-2 ½ pages).

**[25]****QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**

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

**EXTRACT A**

"He is called Prince Charming. Don't you like the name? Oh! You silly boy! You should never forget it. If you only saw him, you would think him the most wonderful person in the world. Some day you will meet him – when you come back from Australia. You will like him so much. Everybody likes him, and I ... love him. I wish you could come to the theatre tonight. He is going to be there, and I am to play Juliet. Oh! How I shall play it! Fancy, Jim, to be in love and play Juliet! To have him sitting there! To play for his delight! I am afraid that I may frighten the company, frighten or enthrall them. To be in love is to surpass one's self. Poor dreadful Mr. Isaacs will be shouting 'genius' to his loafers at the bar. He has preached me as a dogma; to-night he will announce me as a revelation. I feel it. And it is all his, his only, Prince Charming, my wonderful lover, my god of graces. But I am poor beside him. Poor? What does that matter? When poverty creeps in at the door, love flies in through the window. Our proverbs want rewriting. They were made in winter, and it is summer now; spring-time for me, I think, a very dance of blossoms in blue skies."

5

"He is a gentleman," said the lad sullenly.

"A prince!" she cried musically. "What more do you want?"

15

"He wants to enslave you."

"I shudder at the thought of being free."

"I want you to beware of him."

"To see him is to worship him; to know him is to trust him."

**[Chapter 5]**

7.1 Place this extract in context. (3)

7.2 Refer to line 1: 'He is called Prince Charming' and lines 9-10: 'And it is all his, his only, Prince Charming, my wonderful lover, my god of graces.' (3)

Based on your knowledge of the novel as a whole, comment on the irony of Sibyl calling Dorian Gray 'Prince Charming'.

7.3 Refer to line 14: 'He is a gentleman.' (3)

Account for James Vane's tone in this line.

7.4 Refer to conversation that James and Sibyl have in lines 16-17: 'He wants to enslave you ... thought of being free.' (3)

Critically comment on the diction used to describe Dorian's treatment of Sibyl.

AND

### EXTRACT B

Dorian walked to the door with a look of pain in his face. As he drew the curtain aside, a hideous laugh broke from the painted lips of the woman who had taken his money. "There goes the devil's bargain!" she hiccupped, in a hoarse voice.	
"Curse you!" he answered, "don't call me that."	
She snapped her fingers. "Prince Charming is what you like to be called, ain't it?" she yelled after him.	5
The drowsy sailor leaped to his feet as she spoke, and looked wildly round. The sound of the shutting of the hall door fell on his ear. He rushed out as if in pursuit.	
Dorian Gray hurried along the quay through the drizzling rain. His meeting with Adrian Singleton had strangely moved him, and he wondered if the ruin of that young life was really to be laid at his door, as Basil Hallward had said to him with such infamy of insult. He bit his lip, and for a few seconds his eyes grew sad. Yet, after all, what did it matter to him? One's days were too brief to take the burden of another's errors on one's shoulders. Each man lived his own life and paid his own price for living it. The only pity was one had to pay so often for a single fault. One had to pay over and over again, indeed. In her dealings with man, destiny never closed her accounts.	10 15
There are moments, psychologists tell us, when the passion for sin, or for what the world calls sin, so dominates a nature that every fibre of the body, as every cell of the brain, seems to be instinct with fearful impulses. Men and women at such moments lose the freedom of their will. They move to their terrible end as automatons move. Choice is taken from them, and conscience is either killed, or, if it lives at all, lives but to give rebellion its fascination and disobedience its charm. For all sins, as theologians weary not of reminding us, are sins of disobedience. When that high spirit, that morning star of evil, fell from heaven, it was as a	20

rebel that he fell.	
Callous, concentrated on evil, with stained mind, and soul hungry for rebellion, Dorian Gray hastened on, quickening his step as he went, but as he darted aside into a dim archway, that had served him often as a short cut to the ill-famed place where he was going, he felt himself suddenly seized from behind, and before he had time to defend himself, he was thrust back against the wall, with a brutal hand round his throat.	25
	[Chapter 16]

- 7.5 Refer to lines 2-3: “There goes the devil’s bargain!” (2)  
Account for the woman’s description of Dorian as ‘the devil’s bargain.’
- 7.6 Refer to lines 9-10: ‘His meeting with Adrian Singleton had strangely moved him.’ (2)  
Give TWO possible reasons why Dorian Gray’s meeting with Adrian Singleton had ‘strangely moved’ Dorian.
- 7.7 Refer to lines 15-16: ‘In her dealings with man, destiny never closed her accounts.’ (1)  
7.7.1 Identify the figure of speech used in this line.  
7.7.2 Comment on the effectiveness of the image used in line 15. (2)
- 7.8 Refer to lines 17-24: ‘There are moments ... rebel that he fell.’ (2)  
Explain what these lines reveal about Dorian’s morality at this point in the novel. Substantiate your response with evidence from the text.
- 7.9 Dorian’s youthful and beautiful appearance allows him to escape the consequences of his wicked actions. (4)  
Using EXTRACTS A and B as a starting point, comment on the validity of this statement. [25]

**TOTAL SECTION C: 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* explores both savagery and civilisation, emphasising the extreme duality of human nature.

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 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

**EXTRACT C**

How long does it take for a broken spirit to kill a body that has food, water and shelter? The trees were carnivorous too, but at a much lower level of acidity, safe enough to stay in for the night while the rest of the island seethed. But once the person had died and stopped moving, the tree must have slowly wrapped itself around the body and digested it, the very bones leached of nutrients until they vanished. In time, even the teeth would have disappeared. 5

I looked around at the algae. Bitterness welled up in me. The radiant promise it offered during the day was replaced in my heart by all the treachery it delivered at night. I muttered, "Nothing but teeth left! TEETH!"

By the time morning came, my grim decision was taken. I preferred to set off and perish in search of my own kind than to live a lonely half-life of physical comfort and spiritual death on this murderous island. I filled my stores with fresh water and I drank like a camel. I ate algae throughout the day until my stomach could take no more. I killed and skinned as many meerkats as would fit in the locker and on the floor of the lifeboat. I reaped dead fish from the ponds. With the hatchet I hacked off a large mass of algae and worked a rope through it, which I tied to the boat. 10 15

I could not abandon Richard Parker. To leave him would mean to kill him. He would not survive the first night.

[Chapter 92]

- 9.1. Refer to line 1: 'How long does ... water and shelter?'  
With reference to line 1, comment on Pi's state of mind. (3)
- 9.2 Refer to lines 7-8: 'The radiant promise ... delivered at night'.  
Account for Pi's disappointment in the island. (3)
- 9.3 Refer to lines 10-12: 'By the time ... this murderous island.'  
Explain clearly why Pi decides to leave the island. (3)
- 9.4 Discuss the change in mood in this extract. (3)
- 9.5 Refer to lines 17-18: 'I could not ... the first night.'  
Comment on the significance of Richard Parker's role in Pi's arduous journey. (2)

AND

**EXTRACT D**

Mr. Okamoto: "Yes, that's it. Let's go. Well, Mr. Patel, I think we have all we need. We thank you very much for your cooperation. You've been very, very helpful."	
"You're welcome. But before you go, I'd like to ask you something."	
"Yes?"	
"The Tsimtsum sank on July 2nd, 1977."	5
"Yes."	
"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."	10
"Yes, you did."	
"Neither explains the sinking of the Tsimtsum."	
"That's right."	
"Neither makes a factual difference to you."	15
"That's true."	
"You can't prove which story is true and which is not. You must take my word for it."	
"I guess so."	
"In both stories the ship sinks, my entire family dies, and I suffer."	
"Yes, that's true."	20
"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?"	
Mr. Okamoto: "That's an interesting question..."	
Mr. Chiba: "The story with animals."	
Mr. Okamoto: "Yes. The story with animals is the better story."	25
Pi Patel: "Thank you. And so it goes with God."	
[Silence]	
Mr. Chiba: "What did he just say?"	
Mr. Okamoto: "I don't know."	30
Mr. Chiba: "Oh look - he's crying."	
[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."	35
	[Chapter 99]

- 9.6 Refer to lines 20-23: 'So tell me ... story without animals.'  
Account for the reasoning behind this question. (3)
- 9.7 'Thank you. And so it goes with God.' (line 26)  
Comment on the reference to 'God' in the context of the novel as a whole. (2)
- 9.8 Consider the two versions of Pi's ordeal. Why do you think Mr Okamoto and Mr Chiba prefer the story with the animals? (3)
- 9.9 Refer to lines 32-33: 'We'll be careful ... into Richard Parker.'  
Richard Parker serves as Pi's essential companion and a projection of his inner survival instincts.  
Discuss the validity of this statement. (3)

**[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 the play, *Hamlet*, the protagonist utters: ‘To be, or not to be; that is the question’.

In a well-constructed essay of 400-450 words (2 - 2½ pages), discuss how **death** haunts both Danish society and the behaviour of the characters in the play.

**[25]**

**QUESTION 11: HAMLET – CONTEXTUAL QUESTION**

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

**EXTRACT E****HAMLET**

If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go, farewell. Or if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly, too. Farewell.

**OPHELIA**

O heavenly powers, restore him!

**HAMLET**

I have heard of your paintings, too, well enough. God has given you one face, and you make yourselves another. You jig, you amble, and you lisp, and nickname God's creatures, and make your wantonness your ignorance. Go to, I'll no more on't. It hath made me mad. I say we will have no more marriages. Those that are married already—all but one— shall live. The rest shall keep as they are. To a nunnery, go!

*He goes off*

**OPHELIA**

O what a noble mind is here o'erthrown!  
The courtier's, soldier's, scholar's, eye, tongue, sword;  
Th' expectancy and rose of the fair state,  
The glass of fashion and the mould of form, 20  
Th' observed of all observers, quite, quite down!  
And I, of ladies most deject and wretched,  
That suck'd the honey of his music vows,  
Now see that noble and most sovereign reason  
Like sweet bells jangled, out of tune and harsh; 25  
That unmatch'd form and feature of blown youth  
Blasted with ecstasy: O woe is me,  
T' have seen what I have seen, see what I see!

[Act 3. Scene 11

11.1. Place the extract into context. (3)

11.2. Refer to lines 1-3: 'If thou dost marry, I'll give thee this plague for...thou shalt not escape calumny. Get thee to a nunnery, go.'

Account for Hamlet's disillusionment with women, focusing on his disappointment with both his mother and Ophelia. (3)

11.3. Refer to line17: 'O what a noble mind is here o'erthrown!'

Critically discuss the irony in the words uttered by Ophelia. (3)

11.4. Gertrude, Claudius and Polonius all believe that Hamlet's apparent insanity sprouts from different reasons.

State the reason why each one believes that Hamlet has lost his mind. (3)

AND

**EXTRACT F**

**HORATIO**

So Guildenstern and Rosencrantz go to't?

**HAMLET**

Why, man, they did make love to his employment.

They are not near my conscience. Their defeat

Doth by their own insinuation grow.

'Tis dangerous when the baser nature comes

5

Between the pass and fell incensed points

Of mighty opposites

**HORATIO**

Why, what a king is this!

**HAMLET**

Does it not, think'st thee, stand me now upon —

He that hath killed my king and whored my mother,

10

Popped in between th'election and my hopes,

Thrown out his angle for my proper life,

And with such cozenage — is't not perfect conscience

To quit him with this arm? And is't not to be damned

To let this canker of our nature come

15

In further evil?

**HORATIO**

It must be shortly known to him from England

What is the issue of the business there?

**HAMLET**

It will be shortly known to him. The interim's mine,

And a man's life no more than to say 'one'.

20

But I am very sorry, good Horatio,

That to Laertes I forgot myself;

For by the image of my cause I see

The portraiture of his. I'll court his favours.

But sure, the bravery of his grief did put me

25

Into a towering passion.

[Act 5, Scene 2]



- 11.5. Refer to lines 2-4: 'Why, man, they did make love to his employment. /Their defeat/Doth by their own insinuation grow.'

What do these lines suggest about how Hamlet feels regarding Rozencrantz and Guildenstern's treachery? (2)

- 11.6 Refer to line 8: 'Why, what a king is this!'  
How does Horatio's reaction to Claudius reflect the broader theme of corruption? (2)

- 11.7 Refer to lines 9–14: 'Does it not ... with this arm?'

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

- 11.8 Hamlet recognises the 'bravery of [Laertes'] grief' (line 25).

By making a reference to the drama as a whole, show how Laertes' expression of grief contrasts with that of Hamlet's. (3)

- 11.9 Refer to lines 10-11: 'He that hath killed my king and whored my mother, /Popped in between th'election and my hopes,'

Discuss how the lines above reveal Hamlet's sense of betrayal by Claudius. (3)

**[25]**



**OTHELLO – William Shakespeare**

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

**QUESTION 12: OTHELLO – ESSAY QUESTION**

In William Shakespeare's tragic play Othello, the characters' actions are predominantly influenced by self-serving desires, rather than charitable concerns for the well-being of others.

Discuss the extent to which you agree with the above statement in a well-substantiated essay of 400 to 450 words.

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

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

**EXTRACT G**

OTHELLO	'Tis not to make me jealous To say my wife is fair, feeds well, loves company Is free of speech, sings, plays and dances well. Where virtue is, these are more virtuous. Nor from mine own weak merits will I draw The smallest fear or doubt of her revolt, For she had eyes, and chose me. No, Iago, I'll see before I doubt; when I doubt, prove; And on the proof there is no more but this: Away at once with love or jealousy!	5           10
IAGO	I am glad of this, for now I shall have reason To show the love and duty that I bear you With franker spirit. Therefore, as I am bound Receive it from me. I speak not yet of proof. Look to your wife. Observe her well with Cassio. Wear your eye thus, not jealous, nor secure. I would not have your free and noble nature, Out of self-bounty, be abused. Look to't. I know our country disposition well. In Venice they do let God see the pranks They dare not show their husbands; their best conscience is not to leave't undone but keep't unknown.	15           20
OTHELLO	Dost thou say so?	
IAGO	She did deceive her father marrying you And when she seemed to shake and fear your looks, She loved them most.	25

[Act 3, scene 3]

- 13.1 Refer to line 1: ' 'Tis not to make me jealous'.  
Account for Iago's desire in wanting to make Othello jealous (3)
- 13.2 Refer to line 8: 'I'll see before I doubt;'  
Explain the irony in Othello's words. (3)
- 13.3 Refer to line 24: 'She did deceive her father marrying you,'  
Drawing on your knowledge of the play, comment on the significance of Iago's insinuation. (3)

AND

**EXTRACT H**

IAGO	Work on; my medicine works. Thus credulous fools are caught, And many worthy and chaste dames even thus, All guiltless, meet reproach. What ho, my lord! My lord, I say. Othello!	5
	<i>Enter CASSIO</i>	
	How now, Cassio?	
CASSIO	What's the matter?	
IAGO	My lord is fallen into an epilepsy. This is his second fit. He had one yesterday	
CASSIO	Rub him about the temples.	10
IAGO	No, forbear The lethargy must have his quiet course. If not, he foams at the mouth, and by and by, Breaks out into a savage madness. Look, he stirs. Do you withdraw yourself a little while, He will recover straight. When he is gone I will on great occasion speak with you. <i>Exit CASSIO</i> How is it, general? Have you not hurt your head?	15
OTHELLO	Dost thou mock me?	20
IAGO	I mock you not, by heaven Would you bear your fortune like a man.	

OTHELLO	A hornèd man's a monster and a beast.	
IAGO	There's many a beast then in a populous city, And many a civil monster.	25
OTHELLO	Did he confess it?	
IAGO	Good sir, be a man. Think every bearded fellow that's been yoked May draw with you. There's millions now alive That nightly lie in those unproper beds Which they dare swear peculiar. Your case is better. O, 'tis the spite of hell, the fiend's arch-mock.	30
OTHELLO	To lip a wanton in a secure couch And to suppose her chaste! No, let me know, And knowing what I am, I know what she shall be. O, thou art wise, 'tis certain.	35

*[Act 4, Scene 1]*

13.4 Place this extract in the context of the play (2)

13.5 Refer to lines 1 – 4: 'Work on ... meet reproach.'

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)

13.6 Refer to line 23: 'A hornèd man's a monster and a beast' (2)

Carefully explain what Othello is referring to here.

13.7 Refer to line 22: 'Would you bear your fortune like a man' and line 26: 'Good sir, be a man.' (2)

Critically discuss Iago's deliberate use of the words 'be a man'.

13.8 Refer to Extract G and Extract H

How is Iago's attitude towards women, as revealed in both extracts, a reflection of his essential nature? (3)

13.9 The play, Othello, is characterised by blind trust. Do you agree? Justify your response by making particular reference to Cassio and Othello. (4)

**[25]**

## THE CRUCIBLE – ARTHUR MILLER

Answer EITHER QUESTION 15 (essay question) OR QUESTION 16 (contextual question).

### QUESTION 14: THE CRUCIBLE – ESSAY QUESTION

The play, *The Crucible*, highlights the tragic consequences of jealousy.

Critically discuss the extent to which you agree with this statement in a well-substantiated essay of 400 to 450 words. **[25]**

### QUESTION 15: THE CRUCIBLE – CONTEXTUAL QUESTION

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

#### EXTRACT I

PARRIS	<i>(his eyes going wide)</i> : No – no. There be no unnatural cause here. Tell him I have sent for Reverend Hale of Beverly, and Mr Hale will surely confirm that. Let him look to medicine and put out all thought of unnatural causes here. There be none.	
SUSANNA	Aye, sir. He bid me tell you. <i>(She turns to go.)</i>	5
ABIGAIL	Speak nothin' of it in the village, Susanna.	
PARRIS	Go directly home and speak nothing of unnatural causes.	
SUSANNA	Aye, sir. I pray for her. <i>(She goes out.)</i>	
ABIGAIL	Uncle, the rumour of witchcraft is all about; I think you'd best go down and deny yourself. The parlour's packed with people, sir. I'll sit with her.	10
PARRIS	<i>(pressed, turns on her)</i> : And what shall I say to them? That my daughter and niece I discovered dancing like heathen in the forest?	
ABIGAIL	Uncle, we did dance; let you tell them I confessed it – and I'll be whipped if I must be. But they're speakin' of witchcraft. Betty's not witched.	
PARRIS	Abigail, I cannot go before the congregation when I know you have not opened with me. What did you do with her in the forest?	15
ABIGAIL	We did dance, uncle, and when you leaped out of the bush so suddenly, Betty was frightened and then she fainted. And there's the whole of it.	
PARRIS	Child. Sit you down.	
ABIGAIL	<i>(quavering, as she sits)</i> : I would never hurt Betty. I love her dearly.	20

[Act 1]

- 15.1 Briefly describe the circumstances that have led to this moment in the play. (2)
- 15.2 Refer to lines 2 – 3: ‘Let him look to medicine ... causes here.’  
Based on your knowledge of the play as a whole, comment on the irony of this statement. (3)
- 15.3 Referring to the stage directions, discuss how a mood of fear is created in this extract. (3)
- 15.4 Refer to lines 15 – 16: ‘Abigail ... forest?’  
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 Discuss how this extract influences your understanding of Parris. (3)

AND

**EXTRACT J**

ELIZABETH	Aye. It were a fearsome man, Giles Corey. <i>Pause.</i>	
PROCTOR	<i>(with great force of will, but not quite looking at her)</i> : I have been thinking I would confess to them, Elizabeth. <i>(She shows nothing.)</i> What say you? If I give them that	5
ELIZABETH	I cannot judge you, John. <i>Pause</i>	
PROCTOR	<i>(simply – a pure question)</i> : What would you have me do?	
ELIZABETH	As you will, I would have it. <i>(Slight pause)</i> I want you living, John. That’s sure. <i>(pauses, then with a flailing of hope)</i> : Giles’ wife?	10
PROCTOR	Have she confessed?	
ELIZABETH	She will not. <i>Pause.</i>	
PROCTOR	It is a pretence, Elizabeth.	15
ELIZABETH	What is?	
PROCTOR	I cannot mount the gibbet like a saint. It is a fraud. I am not that man. <i>(She is silent.)</i> My honesty is broke, Elizabeth; I am no good man. Nothing’s spoiled by giving them this lie that were not rotten before.	
ELIZABETH	And you’ve not confessed till now. That speaks goodness in you.	20
PROCTOR	Spite only keeps me silent. It is hard to give lie to dogs. <i>(Pause, for the first</i>	

	<i>time he turns directly to her.)</i> I would have your forgiveness, Elizabeth.	
ELIZABETH	It is not for me to give, John, I am –	
PROCTOR	I'd have you see some honesty in it. Let them that never lied die now to keep their souls. It is pretence for me, a vanity that will not blind God, nor keep my children out of the wind. <i>(Pause.)</i> What say you?	25
ELIZABETH	<i>(upon a heaving sob that always threatens):</i> John, it come to naught that I should forgive you, if you'll forgive yourself. <i>(Now he turns away a little, in great agony.)</i> It is not my soul, John, it is yours. <i>(He stands, as though in physical pain, slowly rising to his feet with a great immortal longing to find his answer. It is difficult to say, and she is on the verge of tears.)</i> Only be sure of this, for I know it now: Whatever you will do, it is a good man does it. <i>(He turns his doubting, searching gaze upon her.)</i> I have read my heart this three month, John. <i>(Pause.)</i> I have sins of my own to count. It needs a cold wife to prompt lechery.	30
PROCTOR	<i>(in great pain):</i> Enough, enough – [Act 4]	35

- 15.6 Refer to line 1: "It were a fearsome man, Giles Corey."  
Explain why Elizabeth describes Corey as being "fearsome". (3)
- 15.7 Refer to lines 3 – 4: 'I have been thinking I would confess to them, Elizabeth.'  
Explain what Proctor is deciding on confessing.. (2)
- 15.8 Comment on the change that has taken place in the relationship between John and Elizabeth at this stage of the play. (3)
- 15.9 John says of himself "I am no good man." (line 18).  
With reference to the play as a whole, critically discuss the extent to which you agree with this self-assessment. (3)

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