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**KWAZULU-NATAL PROVINCE**

**EDUCATION**  
REPUBLIC OF SOUTH AFRICA

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH HOME LANGUAGE P2**

**PREPARATORY EXAMINATION**

**SEPTEMBER 2024**

**MARKS: 80**

**TIME: 2½ hours**

**This question paper consists of 25 pages.**



**INSTRUCTIONS AND INFORMATION**

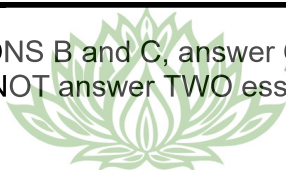
1. Read these instructions carefully before you begin to answer the questions.
2. Do NOT attempt to read the entire question paper. Consult the table of contents on page 3 and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones 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 POETRY – COMPULSORY question.  
SECTION B: NOVEL: Answer ONE question.  
SECTION C: DRAMA: Answer ONE question.
5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
  - Answer questions ONLY on the novel and the drama you have studied.
  - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION.If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C.  
If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.  
Use the checklist to assist you.
6. LENGTH OF ANSWERS:
  - The essay question on Poetry should be answered in about 250–300 words.
  - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
  - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
7. Follow the instructions at the beginning of each section carefully.
8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.
10. Suggested time management:  
SECTION A: approximately 40 minutes  
SECTION B: approximately 55 minutes  
SECTION C: approximately 55 minutes
11. Write neatly and legibly.



**TABLE OF CONTENTS**

<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. 'Fern Hill'	Essay question	10	5
2. 'The Shipwreck'	Contextual question	10	7
3. 'It is a Beauteous Evening Calm and Free'	Contextual question	10	8
4. 'The Morning Sun is Shining'	Contextual question	10	9
<b>AND</b>			
<b>Unseen Poetry: COMPULSORY question</b>			
5. 'The Road'	Contextual question	10	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
8. <i>Life of Pi</i>	Essay question	25	14
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<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	17
12. <i>Othello</i>	Essay question	25	20
13. <i>Othello</i>	Contextual question	25	20
14. <i>The Crucible</i>	Essay question	25	23
15. <i>The Crucible</i>	Contextual question	25	23

**\*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.

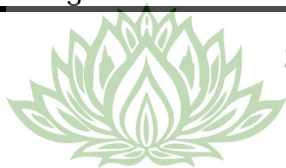
**FERN HILL – Dylan Thomas**

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 All the sun long it was running, it was lovely, the hay  
 20 Fields high as the house, the tunes from the chimneys, it was air  
 21 And playing, lovely and watery  
 22 And fire green as grass.  
 23 And nightly under the simple stars  
 24 As I rode to sleep the owls were bearing the farm away,  
 25 All the moon long I heard, blessed among stables, the nightjars  
 26 Flying with the ricks, and the horses  
 27 Flashing into the dark.

28 And then to awake, and the farm, like a wanderer white  
 29 With the dew, come back, the cock on his shoulder: it was all  
 30 Shining, it was Adam and maiden,  
 31 The sky gathered again  
 32 And the sun grew round that very day.



33 So it must have been after the birth of the simple light  
34 In the first, spinning place, the spellbound horses walking warm  
35 Out of the whinnying green stable  
36 On to the fields of praise.

37 And honoured among foxes and pheasants by the gay house  
38 Under the new made clouds and happy as the heart was long,  
39 In the sun born over and over,  
40 I ran my heedless ways,  
41 My wishes raced through the house high hay  
42 And nothing I cared, at my sky blue trades, that time allows  
43 In all his tuneful turning so few and such morning songs  
44 Before the children green and golden  
45 Follow him out of grace,

46 Nothing I cared, in the lamb white days, that time would take me  
47 Up to the swallow thronged loft by the shadow of my hand,  
48 In the moon that is always rising,  
49 Nor that riding to sleep  
50 I should hear him fly with the high fields  
51 And wake to the farm forever fled from the childless land.  
52 Oh as I was young and easy in the mercy of his means,  
53 Time held me green and dying  
54 Though I sang in my chains like the sea.

Dylan Thomas' poem, 'Fern Hill', describes a happy childhood spent blissfully unaware that time, like all living things, is limited.

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

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

[10]





**QUESTION 2: 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.

2.1 Refer to lines 1 – 2: 'Glee! The great ... recovered the land;'

What does the word 'Glee' (line 1) convey about the speaker's feelings in these lines? (2)

2.2 Refer to lines 5 – 6: 'Ring, for the ... the bonnie souls, –'

Account for the description of the sound of the bells in these lines. (2)

2.3 Refer to line 10: 'When winter shakes the door,'

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 lines 13 – 16: 'Then a silence ... the waves reply.'

Critically discuss how the final stanza reinforces the central message of the poem. (3)

**[10]**



**QUESTION 3: CONTEXTUAL QUESTION**

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

**IT IS A BEAUTEOUS EVENING, CALM AND FREE – William Wordsworth**

1 It is a beauteous evening, calm and free;  
 2 The holy time is quiet as a nun  
 3 Breathless with adoration; the broad sun  
 4 Is sinking down in its tranquillity;  
 5 The gentleness of heaven broods o'er the sea;  
 6 Listen! the mighty Being is awake,  
 7 And doth with his eternal motion make  
 8 A sound like thunder - everlastingly.  
 9 Dear child! dear Girl! that walkest with me here,  
 10 If thou appear untouched by solemn thought,  
 11 Thy nature is not therefore less divine:  
 12 Thou liest in Abraham's bosom all the year,  
 13 And worshipp'st at the Temple's inner shrine,  
 14 God being with thee when we know it not.

- 3.1 What impression is created by the phrase, 'calm and free' in line 1? (2)
- 3.2 Refer to line 7 – 8: 'And doth with ... sound like thunder'.
- 3.2.1 Identify the figure of speech used in this line. (1)
- 3.2.2 Discuss the effectiveness of this image. (2)
- 3.3 Refer to line 9: 'Dear child! dear ... with me here,'.
- Comment on the repetition used in this line. (2)
- 3.4 Critically discuss how the sestet reinforces the central message of the poem. (3)
- [10]**



**QUESTION 4: POETRY – CONTEXTUAL QUESTION**

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

**THE MORNING SUN IS SHINING – Olive Schreiner**

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

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

- 4.1 What impression is created about the morning by the use of the word, 'golden' (line 3)? (2)
- 4.2 Refer to line 9: 'The earth is clothed with beauty'.
- 4.2.1 Identify the figure of speech used in this line. (1)
- 4.2.2 Discuss the effectiveness of this image. (2)
- 4.3 Comment on the repetition of 'never' in lines 13 and 14. (2)
- 4.4 Refer to lines 15 – 16: 'Now what is ... light to me?'  
 Critically discuss how these final lines reinforce the central message of the poem. (3)

**[10]****AND****SA EXAM PAPERS**

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

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

**THE ROAD - Nancy Fotheringham Cato**

1 I made the rising moon go back  
2 behind the shouldering hill,  
3 I raced along the eastern track  
4 till time itself stood still.

5 The stars swarmed on behind the trees,  
6 but I sped fast at they,  
7 I could have made the sun arise,  
8 and night turn back to day.

9 And like a long black carpet  
10 behind the wheels, the night  
11 unrolled across the countryside,  
12 but all ahead was bright.

13 The fence-posts whizzed along wires  
14 like days that fly too fast,  
15 and telephone poles loomed up like years  
16 and slipped into the past.

17 And light and movement, sky and road  
18 and life and time were one,  
19 while through the night I rushed and sped,  
20 I drove towards the sun.

- 5.1 What impression is created about the speaker's movement by the word, 'raced' (line 3)? (2)
- 5.2 Refer to lines 5 – 6: 'The stars swarmed ... fast at they,'  
Identify and explain the mood conveyed in these lines. (2)
- 5.3 Refer to line 13: 'The fence-posts whizzed along wires'.  
5.3.1 Identify the figure of speech in these lines. (1)  
5.3.2 Comment on how this image adds meaning to the poem. (2)
- 5.4 Refer to lines 19 – 20: 'while through the ... towards the sun.'  
Critically discuss how these concluding lines reinforce the central message of the poem. (3)

**[10]**

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**TOTAL SECTION A: 30**

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**SECTION B: NOVEL**

Answer ONLY on the novel you have studied.

**THE PICTURE OF DORIAN GRAY – Oscar Wilde**

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

**QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION**

Dorian Gray's choices and actions lead him down a path of destruction, culminating in his own demise.

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

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

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

**EXTRACT A**

'You went to the opera?' said Hallward, speaking very slowly and with a strained touch of pain in his voice. 'You went to the opera while Sibyl Vane was lying dead in some sordid lodging? You can talk to me of other women being charming, and of Patti singing divinely, before the girl you loved has even the quiet of a grave to sleep in? Why, man, there are horrors in store for that little white body of hers!'

5

'Stop, Basil! I won't hear it!' cried Dorian, leaping to his feet. 'You must not tell me about things. What is done is done. What is past is past.'

'You call yesterday the past?'

'What has the actual lapse of time got to do with it? It is only shallow people who require years to get rid of an emotion. A man who is master of himself can end a sorrow as easily as he can invent a pleasure. I don't want to be at the mercy of my emotions. I want to use them, to enjoy them, and to dominate them.'

10

'Dorian, this is horrible! Something has changed you completely. You look exactly like the same wonderful boy who, day after day, used to come down to my studio to sit for his picture. But you were simple, natural, and affectionate then. You were the most unspoiled creature in the whole world. Now, I don't know what has come over you. You talk as if you had no heart, no pity in you. It is all Harry's influence. I see that.'

15

The lad flushed up and, going to the window, looked out for a few moments on the green, flickering, sun-lashed garden. 'I owe a great deal to Harry, Basil,' he said at last, 'more than I owe to you. You only taught me to be vain.'

20



'Well, I am punished for that, Dorian—or shall be some day.'

'I don't know what you mean, Basil,' he exclaimed, turning round. 'I don't know what you want. What do you want?'

'I want the Dorian Gray I used to paint,' said the artist sadly.

[Chapter 9]

- 7.1 Place this extract in context. (2)
- 7.2 Refer to line 1: 'You went to the Opera?'  
Explain the reason for Basil's question and what it implies about Dorian's actions. (3)
- 7.3 Refer lines 9 – 12: 'It is only ... of my emotions.'  
Comment on Dorian's state of mind at this point in the novel. (3)
- 7.4 Refer to line 17: 'It is all Harry's influence.'  
Discuss the accuracy of Basil's statement. (3)
- 7.5 Refer to line 21: 'Well, I am ... be some day.'  
Based on your understanding of events later in the novel, comment on the irony of Basil's statement. (3)

**AND**

### EXTRACT B

After about ten minutes a knock came to the door, and the servant entered, carrying a large mahogany chest of chemicals, with a long coil of steel and platinum wire and two rather curiously shaped iron clamps.

'Shall I leave the things here, sir?' he asked Campbell.

'Yes,' said Dorian. 'And I am afraid, Francis, that I have another errand for you. What is the name of the man at Richmond who supplies Selby with orchids?' 5

'Harden, sir.'



'Yes—Harden. You must go down to Richmond at once, see Harden personally, and tell him to send twice as many orchids as I ordered, and to have as few white ones as possible. In fact, I don't want any white ones. It is a lovely day, Francis, and Richmond is a very pretty place—otherwise I wouldn't bother you about it.' 10

'No trouble, sir. At what time shall I be back?'

Dorian looked at Campbell. 'How long will your experiment take, Alan?' he said in a calm indifferent voice. The presence of a third person in the room seemed to give him extraordinary courage. 15

Campbell frowned and bit his lip. 'It will take about five hours,' he answered.

'It will be time enough, then, if you are back at half-past seven, Francis. Or stay: just leave my things out for dressing. You can have the evening to yourself. I am not dining at home, so I shall not want you.'

'Thank you, sir,' said the man, leaving the room.' 20

'Now Alan, there is not a moment to be lost. How heavy this chest is! I'll take it for you. You bring the other things.' He spoke rapidly, and in an authoritative manner. Campbell felt dominated by him. They left the room together.

When they reached the top landing, Dorian took out the key and turned it in the lock. Then he stopped, and a troubled look came into his eyes. He shuddered. 'I don't think I can go in, Alan,' he murmured.' 25

It is nothing to me, I don't require you,' said Campbell, coldly.

[Chapter 14]

7.6 To what does the 'experiment' in line 13 refer? (2)

7.7 Refer to lines 25 – 26: 'I don't think ... Alan,' he murmured.'

Explain why Dorian feels he cannot enter the room. (3)

7.8 Discuss two reasons for Alan Campbell's attitude towards Dorian Gray. (3)

7.9 Dorian Gray is portrayed by Wilde as being very manipulative.

Discuss to what extent you agree with this statement, by making reference to any TWO characters in the novel. (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**

'When your own life is threatened, your sense of empathy is blunted by a terrible, selfish hunger for survival.'

Critically discuss the validity of this statement with reference to Pi's experience on the life raft. 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'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 might have been yours becomes clear to you. The words *Father, Mother, Ravi, India, Winnipeg* struck me with searing poignancy.

I was giving up. I would have given up – if a voice hadn't made itself heard in my heart. 5

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. Now I will turn miracle into routine. The amazing will be seen every day. I will put in all the hard work necessary. Yes, so long as God is with me, I will not die. Amen.'

My face is 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. We fight to the very end. It's not a question of courage. It's something constitutional, an inability to let go. It may be nothing more than life-hungry stupidity. 10

Richard Parker started growling that very instant, as if he had been waiting for me a worthy opponent. My chest became tight with fear. "Quick man, quick," I wheezed. 15

I had to organise my survival. .Not a second to waste I need shelter and right away.

...

I built a raft.

...

I had no choice. I had to act. I lowered the lid again. The life jackets were at hand's reach. Some were right against Richard Parker. The hyena broke into a scream.

[Chapter 53]





- 9.1 Briefly describe the events leading up to this extract. (3)
- 9.2 Refer to line 1: 'I'm going to die,'  
Comment on Pi's feelings at this point. (2)
- 9.3 Refer to lines 3 – 4: 'The words *Father* ... with searing poignancy.'  
Explain why the words mentioned in italics have an emotional effect on Pi. (3)
- 9.4 Discuss how the concept of 'miracle' (line 7) illustrates Pi's relationship with God. (3)
- 9.5 Refer to lines 11 – 12: 'It's not a ... It's something constitutional,'.  
Explain why Pi makes this statement. (2)
- 9.6 Refer to line 14: 'Richard Parker started growling.'  
Discuss the impact that Richard Parker had on Pi's survival. (3)

**AND****EXTRACT D**

Mr. Okamoto: 'Very interesting.'

Mr Chiba: 'What a story. *He thinks we're fools.* Mr Patel, we'll take a little break and then we'll come back, yes?'

'That's fine. I'd like another cookie.'

'Yes, of course.'

5

Mr Chiba: *He's already had plenty and most he hasn't even eaten. They're right there beneath his bedsheet.'*

'Just give him another one. We have to humour him. We'll be back in a few minutes.'



Mr Okamoto: 'Mr Patel, we don't believe your story.'	
'Sorry – these cookies are good, but they tend to crumble. I'm amazed. Why not?'	10
'It doesn't hold up.'	
'What do you mean?'	
'Bananas don't float.'	
'I'm sorry?'	
'You said the orang-utan came floating on an island of bananas.'	15
'That's right.'	
'Bananas don't float.'	
'Yes, they do.'	
'They're too heavy.'	
'No, they're not. Here, try for yourself. I have two bananas right here.'	20
Mr Chiba: ' <i>Where did those come from? What else does he have under his bedsheet?</i> '	
Mr Okamoto: ' <i>Damn it.</i> No, that's all right.'	
'There's a sink over there.'	
'That's fine.'	
'I insist. Fill that sink with water, drop these bananas in, and we'll see who's right.'	25
'We'd like to move on.'	
'I absolutely insist.'	

[Chapter 99]

- 9.7 Account for Mr. Okamoto's statement that Pi is taking them for 'fools' (line 2). (3)
- 9.8 Refer to lines 6 – 7: '*He's already had ... beneath his bedsheet*'.
- Based on previous events in the novel, comment on Pi's behaviour as noted by Mr. Chiba. (3)
- 9.9 Critically discuss the significance of the 'story' (line 9) in the understanding of this novel. (3)

**[25]****TOTAL SECTION B: 25**

**SECTION C: DRAMA**

Answer ONLY on the play you have studied.

**HAMLET – William Shakespeare**

Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

**QUESTION 10: HAMLET – ESSAY QUESTION**

Hamlet does not commit any actions out of hatred, he acts out of honour.

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 11: HAMLET – CONTEXTUAL QUESTION**

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

**EXTRACT E****CLAUDIUS**

Welcome, dear Rosencrantz and Guildenstern!  
Moreover that we much did long to see you,  
The need we have to use you did provoke  
Our hasty sending. Something have you heard  
Of Hamlet's transformation – so call it, 5

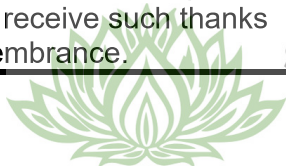
Sith nor th'exterior nor the inward man  
Resembles that it was. What it should be,  
More than his father's death, that thus hath put him  
So much from th'understanding of himself,  
I cannot dream of: I entreat you both, 10

That, being of so young days brought up with him,  
And sith so neighboured to his youth and haviour,  
That you vouchsafe your rest here in our court  
Some little time, so by your companies  
To draw him on to pleasures, and to gather 15  
So much as from occasion you may glean,  
Whether aught, to us unknown, afflicts him thus,  
That, open'd, lies within our remedy.

**GERTRUDE**

Good gentlemen, he hath much talked of you,  
And sure I am two men there are not living 20  
To whom he more adheres. If it will please you  
To show us so much gentry and good will  
As to expend your time with us awhile,

For the supply and profit of our hope,  
Your visitation shall receive such thanks 25  
As fits a king's remembrance.



**ROSENCRANTZ**

Both your majesties  
Might, by the sovereign power you have of us,  
Put your dread pleasures more into command  
Than to entreaty.

30

**GUILDENSTERN**

But we both obey,  
And here give up ourselves, in the full bent  
To lay our service freely at your feet,  
To be commanded.

**CLAUDIUS**

Thanks, Rosencrantz and gentle Guildenstern.

35

**GERTRUDE**

Thanks, Guildenstern and gentle Rosencrantz,  
And I beseech you instantly to visit  
My too much changed son. Go, some of you  
And bring these gentlemen where Hamlet is.

[Act 2, Scene 2]

- 11.1 Place this extract in context. (3)
- 11.2 Refer to lines 4 – 5: ‘Something have you ... Of Hamlet's transformation.’  
Account for Hamlet’s transformation. (3)
- 11.3 Why did Claudius hastily send for Rosencrantz and Guildenstern? (2)
- 11.4 Refer to line 19: ‘Good gentlemen, he hath much talked of you,’.  
Discuss how Hamlet’s friendship with Rosencrantz and Guildenstern unfolds,  
in the context of the play as whole (3)
- 11.5 Refer to line 38: ‘My too much changed son’.  
Comment on the irony of Gertrude’s words. (3)

**AND****EXTRACT F****GHOST**

Do not forget! This visitation  
Is but to whet thy almost blunted purpose.  
But, look, amazement on thy mother sits,  
O, step between her and her fighting soul,  
Conceit in weakest bodies strongest works,  
Speak to her, Hamlet.

5

**HAMLET**

How is it with you, lady?

**SA EXAM PAPERS**

GERTRUDE

Alas, how is't with you,  
That you do bend your eye on vacancy  
And with th'incorporal air do hold discourse? 10

Forth at your eyes your spirits wildly peep,  
And, as the sleeping soldiers in th'alarm,  
Your bedded hair, like life in excrements,  
Starts up, and stands on end. O gentle son,  
Upon the heat and flame of thy distemper 15  
Sprinkle cool patience. Whereon do you look?

...

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!

*Exit Ghost*

GERTRUDE

This the very coinage of your brain! 20  
This bodiless creation ecstasy  
Is very cunning in.

HAMLET

Ecstasy!  
My pulse, as yours, doth temperately keep time,  
And makes as healthful music. 25  
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 mattering unction to your soul, 30  
That not your trespass, but my madness speaks  
It will but skin and film the ulcerous place,  
Whilst rank corruption, mining all within  
Infects unseen.

[Act 3, Scene 4]

11.6 Explain why the Ghost refers to Hamlet's purpose as 'almost blunted' (line 2). (2)

11.7 Refer to lines 17 – 18: Why, look you ... as he lived!

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

11.8 Refer to lines 32 – 34: '...the ulcerous place ... within Infects unseen.'

Comment on how these lines reflect the state of Denmark. (3)

11.9 Hamlet's treatment of his mother reflects his struggle to reconcile his feelings, and a desire to protect and redeem her.

Critically comment on the extent to which you agree with this statement. (3)



**OTHELLO – William Shakespeare**

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

**QUESTION 12: OTHELLO – ESSAY QUESTION**

Othello does not commit any actions out of hatred, he acts out of honour.

Critically discuss the validity of the above statement.

Your response should take the form of a well-constructed essay of 400 – 450 words (2 – 2 ½ pages).

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

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

**EXTRACT G****OTHELLO**

Why, how now, ho! From whence arises this?  
 Are we turned Turks, and to ourselves do that  
 Which heaven hath forbid the Ottomites?  
 For Christian shame, put by this barbarous brawl.  
 He that stirs next to carve for his own rage  
 Holds his soul light—he dies upon his motion.  
 Silence that dreadful bell. It frights the isle  
 From her propriety. What is the matter, masters?  
 Honest Iago, that look'st dead with grieving,  
 Speak, who began this? On thy love, I charge thee.

5

**IAGO**

I do not know. Friends all but now, even now,  
 In quarter, and in terms like bride and groom  
 Devesting them for bed—and then, but now,  
 As if some planet had unwitting men,  
 Swords out, and tilting one at others' breasts  
 In opposition bloody. I cannot speak  
 Any beginning to this peevish odds,  
 And would in action glorious I had lost  
 These legs that brought me to a part of it.

10

...

**MONTANO**

Worthy Othello, I am hurt to danger.  
 Your officer, Iago, can inform you,  
 While I spare speech, which something now offends me,  
 Of all that I do know. Nor know I aught  
 By me that's said or done amiss this night,  
 Unless self-charity be sometimes a vice,  
 And to defend ourselves it be a sin  
 When violence assails us.

20

25



OTHELLO  
Now, by heaven,  
My blood begins my safer guides to rule,  
And passion, having my best judgment collied,  
Assays to lead the way. 30

[Act 2, Scene 3]

- 13.1 Place this extract in context. (2)
- 13.2 Refer to lines 4 – 6: ‘For Christian shame ... upon his motion.’  
Comment on Othello’s response to Cassio and Montano’s behaviour in these lines. (3)
- 13.3 Refer to lines 16 – 19: ‘I cannot speak ... a part of it.’  
Explain how these lines highlight Iago’s hypocrisy. (3)
- 13.4 Refer to lines 29 – 31: ‘My blood begins ... lead the way.’  
Discuss how Othello’s weakness, revealed in these lines, is used to Iago’s advantage later in the play. (3)

AND

## EXTRACT H

OTHELLO  
Yes, 'tis Emilia ... By and by ... She's dead.  
'Tis like she comes to speak of Cassio's death.  
The noise was here. Ha! No more moving?  
Still as the grave. Shall she come in? Were't good?  
I think she stirs again. No. What's best to do? 5  
If she come in, she'll sure speak to my wife –  
My wife! my wife! What wife? I have no wife.  
O, insupportable! O heavy hour!  
Methinks it should be now a huge eclipse  
Of sun and moon, and that the affrighted globe 10  
Should yawn at alteration.

EMILIA  
(*At the door*) I do beseech  
That I may speak with you. O good my lord!

OTHELLO  
I had forgot thee.  
O, come in, Emilia. 15  
Soft; by and by. Let me the curtains draw.  
Where art thou?  
(*Unlocks the door*) What's the matter with thee now?  
*Enter Emilia*

EMILIA  
O, my good lord, yonder's foul murders done.





OTHELLO What, now?	20
EMILIA But now, my lord.	
OTHELLO It is the very error of the moon. She comes more nearer earth than she was wont, And makes men mad.	
EMILIA Cassio, my lord, hath killed a young Venetian Called Roderigo.	25
OTHELLO Roderigo killed? And Cassio killed?	
EMILIA No, Cassio is not killed.	
OTHELLO Not Cassio killed! Then murder's out of tune, And sweet revenge grows harsh.	30
DESDEMONA O, falsely, falsely murdered!	
EMILIA O Lord! What cry is that?	
OTHELLO That! What?	
EMILIA Out, and alas! It is my lady's voice! Emilia draws back the bed-curtains Help, help, ho, help! O lady, speak again! Sweet Desdemona! O sweet mistress, speak!	35
DESDEMONA A guiltless death I die.	

[Act 5, Scene 2]

- 13.5 Refer to line 7: 'My wife! my wife! What wife? I have no wife.'  
Account for Othello's claim in this line. (2)
- 13.6 Describe the events that lead to the killing of Roderigo. (3)
- 13.7 Refer to lines 30 – 31: 'Not Cassio killed! ... revenge grows harsh.'  
Comment on how these lines reflect Othello's state of mind at this point in the play. (3)
- 13.8 Refer to lines: 37 – 38: 'Help, help, ho ... sweet mistress, speak!'.  
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)
- 13.9 Refer to line 39: 'A guiltless death I die.'  
Drawing on your knowledge of the play, critically discuss the extent to which Desdemona's actions have contributed to the tragic outcome of the play. (3)

**[25]**

**THE CRUCIBLE – Arthur Miller**

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

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

Manipulation, deceit and moral weaknesses are the catalysts for the tragic events that unfold in *The Crucible*.

In a well-constructed essay of 400 – 450 words (2 – 2 ½ pages), critically discuss the validity of the above statement.

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

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

**EXTRACT I**

PROCTOR	Woman. ( <i>She turns to him.</i> ) I'll not have your suspicion anymore.	
ELIZABETH	( <i>a little loftily</i> ): I have no -	
PROCTOR	I'll not have it!	
ELIZABETH	Then let you not earn it.	5
PROCTOR	( <i>with a violent undertone</i> ): You doubt me yet?	
ELIZABETH	( <i>with a smile to keep her dignity</i> ): John, if it were not Abigail that you must go to hurt, would you falter now? I think not.	
PROCTOR	Now look you -	
ELIZABETH	I see what I see, John.	10
PROCTOR	( <i>with solemn warning</i> ): You will not judge me more, Elizabeth. I have good reason to think before I charge fraud on Abigail, and I will think on it. Let you look to your own improvement before you go to judge your husband any more. I have forgot Abigail, and -	
ELIZABETH	And I.	15
PROCTOR	Spare me! You forget nothin' and forgive nothin'. Learn charity, woman. I have gone tiptoe in this house all seven months since she is gone. I have not moved from there to there without I think to please you, and still an everlasting funeral marches round your heart. I cannot speak but I am doubted, every moment judged for lies, as though I come into a court when I come into this house!	20
ELIZABETH	John, you are not open with me. You saw her with a crowd, you said. Now you -	
PROCTOR	I'll plead my honesty no more, Elizabeth.	
ELIZABETH	( <i>now she would justify herself</i> ): John, I am only -	25
PROCTOR	No more! I should have roared you down when you told me your suspicion. But I wilted, and, like a Christian, I confessed. Confessed! Some dream I had must have mistaken you for God that day. But you're not, and let you remember it! Let you look sometimes for the goodness in me, and judge me not.	30

ELIZABETH	I do not judge you. The magistrate sits in your heart that judges you. I never thought you but a good man, John – <i>(with a smile)</i> – only somewhat bewildered.	
PROCTOR	<i>(laughing bitterly)</i> : Oh, Elizabeth, your justice would freeze beer! <i>(He turns suddenly toward a sound outside. He starts for the door as MARY WARREN enters. As soon as he sees her, he goes directly to her and grabs her by the cloak, furious.)</i> How do you go to Salem when I forbid it? Do you mock me? <i>(Shaking her.)</i> I'll whip you if you dare leave this house again! <i>Strangely she doesn't resist him but hangs limply by his grip.</i>	35 40
MARY	I am sick, I am sick, Mr Proctor. Pray, pray, hurt me not. <i>(Her strangeness throws him off, and her evident pallor and weakness. He frees her.)</i> My insides are all shuddery; I am in the proceedings all day, sir.	
[Act 2]		

- 15.1 Account for Proctor's anger in this extract. (2)
- 15.2 Explain why Proctor is reluctant to 'charge fraud on Abigail' (line 12). (2)
- 15.3 Comment on Elizabeth's state of mind in this extract. (3)
- 15.4 Using this extract as a starting point, discuss how Mary Warren's character changes by the end of the play. (3)

### AND

#### EXTRACT J

ELIZABETH	John, I counted myself so plain, so poorly made, no honest love could come to me! Suspicion kissed you when I did; I never knew how I should say my love. It were a cold house I kept! <i>(In fright, she swerves as HATHORNE enters.)</i>	
HATHORNE	What say you, Proctor? The sun is soon up. PROCTOR, <i>his chest heaving, stares, turns to Elizabeth. She comes to him as though to plead, her voice quaking.</i>	5
ELIZABETH	Do what you will. But let none be your judge. There be no higher judge under Heaven than Proctor is! Forgive me, forgive me, John – I never knew such goodness in the world! <i>(She covers her face, weeping.)</i> PROCTOR <i>turns from her to Hathorne, he is off the earth, his voice hollow.</i>	10



PROCTOR	I want my life.	
HATHORNE	<i>(electrified, surprised):</i> You'll confess yourself?	
PROCTOR	I will have my life.	15
HATHORNE	<i>(with a mystical tone):</i> God be praised! It is a providence! <i>(He rushes out the door, and his voice is heard calling down the corridor.)</i> He will confess! Proctor will confess!	
PROCTOR	<i>(with a cry, as he strides to the door):</i> Why do you cry it? <i>(In great pain he turns back to her.)</i> It is evil, is it not? It is evil.	20
ELIZABETH	<i>(in terror, weeping):</i> I cannot judge you, John, I cannot!	
PROCTOR	Then who will judge me? <i>(Suddenly clasping his hands.)</i> God in Heaven, what is John Proctor, what is John Proctor? <i>(He moves as an animal, and a fury is riding in him, a tantalized search.)</i> I think it is honest, I think so; I am no saint. <i>(As though she had denied this, he calls angrily at her.)</i> Let Rebecca go like a saint; for me it is a fraud!	25
		[Act 4]

15.5 Place this extract in context. (3)

15.6 Refer to lines 1 – 3: 'John, I counted ... house I kept!'

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)

15.7 Discuss why John Proctor is conflicted in this extract. (3)

15.8 Refer to line 21: 'I cannot judge...John, I cannot!'

Comment on Elizabeth's response to Proctor in the context of the play. (3)

15.9 Arthur Miller's portrayal of John Proctor evokes pity in the reader.

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

[25]

**TOTAL SECTION C: 25**

**GRAND TOTAL: 80**

