

<b>EXAMINATION</b>		<b>NATIONAL SENIOR CERTIFICATE</b>	
<b>GRADE</b>		12	
<b>DATE</b>		JUNE 2024	
<b>SUBJECT</b>		ENGLISH HOME LANGUAGE	
<b>PAPER</b>		2	
<b>MARK TOTAL</b>		80	
<b>DURATION (HOURS)</b>		2 ½	
<b>NUMBER OF PAGES</b>		22	



SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE  
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## INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on page 4 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 marks)

**SECTION B:** Novel (25 marks)

**SECTION C:** Drama (25 marks)

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 **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**

Essay questions 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 of 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 in blue ink **ONLY**.

## TABLE OF CONTENTS

Read through the following table of contents and choose the questions you wish to answer.

### SECTION A: POETRY

#### PRESCRIBED POETRY

Answer any **TWO** of the following four questions:

Question 1: <i>The Collar</i>	Essay question	10	Page 6
Question 2: <i>A far cry from Africa</i>	Contextual question	10	Page 8
Question 3: <i>The child who was shot dead by soldiers at Nyanga</i>	Contextual question	10	Page 10
Question 4: <i>Weather Eye</i>	Contextual question	10	Page 12

**AND**

#### UNSEEN POEM: Compulsory

Question 5: <i>A Winter Solstice Prayer</i>	Contextual question	10	Page 14
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### SECTION B: NOVEL

Answer any **ONE** of the following two questions.

Question 6: <i>Diamond Boy</i>	Essay question	25	Page 16
Question 7: <i>Diamond Boy</i>	Contextual question	25	Page 16

### SECTION C: DRAMA

Answer any **ONE** of the following two questions.

Question 8: <i>Pygmalion</i>	Essay question	25	Page 19
Question 9: <i>Pygmalion</i>	Contextual question	25	Page 19

## CHECKLIST

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

Section		Question No.	No. of questions answered	Tick ✓
A: Poetry:	Prescribed Poetry	1 – 4	2	
A: Poetry:	Unseen Poetry	5	1	
B: Novel:	(Essay or Contextual)	6 – 7	1	
C: Drama:	(Essay or Contextual)	8 – 9	1	

### NOTE:

In SECTIONS B and C, ONE of the questions answered must either be an ESSAY or a CONTEXTUAL question. You may NOT answer TWO essay or TWO contextual questions.

## SECTION A: POETRY

### PRESCRIBED POETRY

Answer any TWO of the following four questions.

#### QUESTION 1: POETRY – ESSAY QUESTION

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

<b>THE COLLAR</b> <b>George Herbert</b>	
I struck the board and cried, "No more; I will abroad! What? Shall I ever sigh and pine? My lines and life are free, free as the road, Loose as the wind, as large as store.	5
Shall I be still in suit? Have I no harvest but a thorn To let me blood, and not restore What I have lost with cordial fruit? Sure there was wine	10
Before my sighs did dry it; there was corn Before my tears did drown it. Is the year only lost to me? Have I no bays to crown it, No flowers, no garlands gay? All blasted? All wasted?	15
No so, my heart; but there is fruit, And thou hast hands. Recover all they sigh-blown age On double pleasures: leave thy cold dispute Of what is fit and not. Forsake thy cage, Thy rope of sands,	20
Which pretty thoughts have made, and made to thee Good cable, to enforce and draw, And be by thy law, While thou didst wink and wouldst not see. Away! Take heed; I will abroad.	25
Call in thy death's-head there; tie up thy fears. He that forebears To suit and serve his need, Deserves his load."	30
But as I raved and grew more fierce and wild	



<p>At every word. Methought I heard one calling, Child! And I replied, <i>My Lord</i>.</p>	<p>35</p>
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With close reference to imagery, diction and other poetic devices, critically discuss the speaker's internal conflict and surrender to his faith in God.

Your response should take the form of a well-constructed essay of 250–300 words. **(10)**

**OR**





- 2.1 Refer to lines 1-3: 'A wind is ... of the veldt.'  
What impression is created of the land, in these lines? (2)
- 2.2 Explain what is implied by 'Corpses are scattered through a paradise' (line 4), in the context of the poem? (2)
- 2.3 Refer to lines 15-17: 'The violence of ... by inflicting pain.'  
Discuss what these lines convey about the speaker's attitude toward animals and humans. (3)
- 2.4 Refer to lines 26-33: 'I who am ... Africa and live?'  
Critically discuss how the poetic devices employed in these lines convey the speaker's conflict in the poem as a whole. You must refer to at least TWO poetic devices. (3)
- (10)**

**OR**

**QUESTION 3: POETRY – CONTEXTUAL QUESTION**

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

<b>THE CHILD WHO WAS SHOT DEAD BY SOLDIERS AT NYANGA</b>	
<b>Ingrid Jonker</b>	
The child is not dead the child lifts his fists against his mother who screams Afrika shouts the scent of freedom and the veld. in the locations of the cordoned heart	5
The child lifts his fists against his father in the march of the generations who are shouting Afrika shout the scent of righteousness and blood in the streets of his warrior pride	10
The child is not dead not at Langa not at Nyanga not at Orlando not at Sharpeville not at the police station in Phillipi where he lies with a bullet through his brain	15
The child is the shadow of the soldiers on guard with rifles saracens and batons the child is present at all gatherings and law-giving the child peers through house windows and into the hearts of mothers	20
the child who wanted just to play in the sun at Nyanga is everywhere the child grown to a man treks all over Africa the child grown to a giant travels through the whole world	
Without a pass	25



- 3.1 Refer to line 1: 'The child is not dead'.  
What is the purpose of this opening line of the poem? (2)
- 3.2 Discuss the effectiveness of the repetition of 'the child lifts his fists', in the context of the poem. (2)
- 3.3 Refer to lines 11-15: 'The child is ... through his brain'  
Comment on the effect that these lines are intended to have on the reader. (3)
- 3.4 Refer to line 25: 'Without a pass'  
Critically discuss the effectiveness of this single-line stanza as a conclusion to the poem. (3)
- (10)**

**OR**



## QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

<b>WEATHER EYE</b> <b>Isobel Dixon</b> <i>(for Ann and Harwood)</i>	
In summer when the Christmas beetles filled each day with thin brass shrilling, heat would wake you, lapping at the sheet, and drive you up and out into the glare to find the mulberry's sweet shade or watch ants marching underneath the guava tree.	5
And in the house Mommy would start the daily ritual, whipping curtains closed, then shutters latched against the sun and when you crept in, thirsty, from the garden, the house would be a cool, dark cave,	10
an enclave barricaded against light and carpeted with shadow, still except the kitchen where the door was open to nasturtiums flaming at the steps while on the stove the pressure cooker chugged in tandem with the steamy day.	15
And in the evenings when the sun had settled and crickets started silvering the night, just home from school, smelling of chalk and sweat, Daddy would do his part of it, the checking, on the front verandah, of the scientific facts.	20
Then if the temperature had dropped enough the stays were loosened and the house undressed for night. Even the front door wide now for the slightest breeze, a welcoming of all the season's scents, the jasmine, someone else's supper, and a neighbour's voice –	25
out walking labradors, the only time of day for it, this time of year. How well the world was ordered then. These chill machines don't do it half as true, the loving regulation of the burning days. Somehow my judgment isn't quite as sure when faced with weather-signs. Let me come home to where you watch the skies and keep things right.	30 35



- 4.1 Refer to lines 1-5: 'In summer when ... mulberry's sweet shade'  
What do these lines depict about summer? (2)
- 4.2 Explain how the words 'Mommy' (line 7) and 'Daddy' (line 21) contribute to the overall tone of the poem. (2)
- 4.3 Refer to lines 14-17: 'except the kitchen ... the steamy day.'  
Discuss the effectiveness of the figures of speech in these lines. (3)
- 4.4 Refer to lines 23-35: 'Then if the ... keep things right.'  
Critically discuss how the language in these lines conveys the speaker's attitude toward summer days at home. You must refer to at least TWO examples of language use. (3)
- (10)**

**AND**



## QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION: COMPULSORY

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

### A WINTER SOLSTICE PRAYER

Edward Hays

The dark shadow of space leans over us ...

We are mindful that the darkness of greed, exploitation, and hatred also lengthens its shadow over our small planet Earth.

As our ancestors feared death and evil and all the dark powers of winter, we fear that the darkness of war, discrimination and selfishness may doom us and our planet to an eternal winter.

5

May we find hope in the lights we have kindled on this sacred night, Hope in one another and in all who form the web-work of peace and justice that spans the world.

In the heart of every person on this Earth burns the spark of luminous goodness; in no heart is there total darkness.

10

May we who have celebrated this winter solstice, by our lives and service, by our prayers and love, call forth from one another the light and the love that is hidden in every heart.

15

Amen



- 5.1 Refer to lines 2-3: 'We are mindful ... small planet Earth.'  
What do these words reveal about the speaker's view of people? (2)
- 5.2 Discuss the significance of the repetition of the word 'we' in the poem. (2)
- 5.3 Refer to stanzas 2 and 3: 'We are mindful ... spans the world.'  
Discuss the effectiveness of the change in mood between these stanzas. (3)
- 5.4 Refer to lines 10-17: 'In the heart ... Amen'.  
Critically discuss how the diction in these lines conveys the speaker's connection with God. You must refer to at least two examples of diction. (3)
- (10)**

**TOTAL SECTION A: [30]**



## SECTION B: NOVEL

### **DIAMOND BOY – Michael Williams**

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

#### **QUESTION 6: DIAMOND BOY – ESSAY QUESTION**

*Diamond Boy* depicts the difficulty of maintaining one's moral compass in the face of adversity.

By drawing on various characters in the novel, critically discuss the extent to which you agree with this statement. Your response must be written in a well-constructed essay of between 400-450 words (2–2½ pages).

**(25)**

**OR**

#### **QUESTION 7: DIAMOND BOY – CONTEXTUAL QUESTION**

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

##### **EXTRACT A**

“Teaching is not a job, son,” he often said to me. “It’s a calling. When you are born with a gift, God instructs you to use it carefully. You have been given a gift, too, Patson, and you may not allow it to lie fallow. Even though you don’t yet know what your gift is, when you find it you must nurture it, let it grow and become your life’s work.”

Sometimes my father’s words sounded like he was reading from the Bible. But maybe it was his way of tuning out his worries and the Wife. Though I was sure no ordinary man could endure the tongue-lashings he did, he said he did love her.

And so, without telling any of us, he phoned the inspector of education in the Chiadzwa ward, and offered his services as a teacher of Mathematics and English in Marange. Two days later he proudly announced that he had received a fax from Mr Ngoko, the headmaster of Junction Gate High School. There was an opening, and he was to come at the beginning of the next term.

“Did he say how many trillions of Zim dollars they’d pay you?” the Wife asked scornfully.

“We’ll sort that out when we get there,” my father replied, quietly retreating to the sanctuary of his desk.

“You might have plenty of brains, Joseph, but you’ve got no sense,” she called after him.

I hoped my father would do something to make me proud of him. He might have been a good teacher but, though I was loath to admit it, there was a part of me that agreed with the Wife.

**[Chapter 2]**

- 7.1 Place this extract in context. (3)
- 7.2 Refer to lines 13-14: 'Did he say ... Wife asked scornfully.'  
Explain what these lines suggest about the Wife's attitude toward Joseph, her husband. (3)
- 7.3 Refer to lines 15-16: 'We'll sort that ... of his desk.'  
Discuss the irony of Father's assertion in these lines. (3)
- 7.4 Refer to lines 19-21: 'I hoped my ... with the Wife.'  
Discuss what these lines reveal about Patson's conflicting feelings for his father. (3)

### AND

#### EXTRACT B

Only one hundred dollars. My heart sank. I glanced at Boubacar but his ugly face gave away nothing.

"I might have a Ben Franklin here, somewhere," Abdullah said, patting his pocket and producing a crisp note, which he laid next to the tin.

I was about to take the money, but then I remembered the advice my father had given me when I was tormented by a bully at school. "In circumstances where you find yourself powerless, words are your best weapon, Patson," he had said, gently applying a dish-cloth packed with ice to my blackened eye. "You can always argue your way out of a tight corner by using the bright light of logic to defeat dull, dim thinking. Getting people to listen to you is the first step to victory." 5 10

"I heard a rumour that the army is coming into town." I began cautiously. "My uncle, James Banda, says they could be here by the end of the week. When the soldiers come, smuggling diamonds out of the fields will be a lot more difficult, a lot more dangerous, too." I paused to allow this information to settle.

My leg would not stop trembling, and I hoped the Baron had not noticed. I glanced up at Boubacar to gauge his reaction. His face was impassive, except for a glimmer of encouragement I detected in his eyes. 15

"I was right beside Mr Boubacar when we saw what soldiers do to men with illegal diamonds," I continued. "They stripped them, beat them and made them wish they'd never left home. Boubacar knows, and he can surely tell you worse things than I can." 20

[Chapter 14]



- 7.5 Refer to line 1: 'Only one hundred dollars. My heart sank.'  
Account for Patson's feelings in this line. (3)
- 7.6 Discuss what Boubacar's presence at Patson's diamond sale reveals about him. (3)
- 7.7 Discuss the significance of Patson's interaction with Abdullah at this point of the novel. (3)
- 7.8 In your view, would Patson's father be proud of him? Justify your response by drawing on your knowledge of the novel as a whole. (4)
- (25)**

**TOTAL SECTION B: [25]**

**AND**



## SECTION C: DRAMA

### **PYGMALION – George Bernard Shaw**

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

#### **QUESTION 8: PYGMALION – ESSAY QUESTION**

*Pygmalion* explores how social identity is formed through speech patterns and perceived appearances.

By drawing on various characters in the play, critically discuss the extent to which you agree with this statement. Your response must be written in a well-constructed essay of between 400-450 words (2–2½ pages).

**(25)**

OR

#### **QUESTION 9: PYGMALION – CONTEXTUAL QUESTION**

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

#### **EXTRACT A**

PICKERING	Excuse the straight question, Higgins. Are you a man of good character where women are concerned?	
HIGGINS	[ <i>moodily</i> ] Have you ever met a man of good character where women are concerned?	
PICKERING	Yes: very frequently.	5
HIGGINS	[ <i>dogmatically, lifting himself on his hands to the level of the piano, and sitting on it with a bounce</i> ] Well, I haven't. I find that the moment I let a woman make friends with me, she becomes jealous, exacting, suspicious, and a damned nuisance. I find that the moment I let myself make friends with a woman, I become selfish and tyrannical. Women upset everything. When you let them into your life, you find that the woman is driving at one thing and you're driving at another.	10
PICKERING	At what, for example?	
HIGGINS	[ <i>coming off the piano restlessly</i> ] Oh, Lord knows! I suppose the woman wants to live her own life; and the man wants to live his;	15



and each tries to drag the other on to the wrong track. One wants to go north and the other south; and the result is that both have to go east, though they both hate the east wind. [*He sits down on the bench at the keyboard*]. So here I am, a confirmed old bachelor, and likely to remain so. 20

PICKERING

[*rising and standing over him gravely*] Come, Higgins! You know what I mean. If I'm to be in this business I shall feel responsible for that girl. I hope it's understood that no advantage is to be taken of her position. 25

[ACT 2]

- 9.1 Place this extract in context. (3)
- 9.2 Refer to lines 3-4: 'Have you ever ... women are concerned?'  
Explain what these lines reveal about Higgins's attitude toward women, in general. (3)
- 9.3 Refer to lines 15-21: '[*coming off the ... to remain so.*]'  
Discuss how Higgins's view in these lines serves as a foreshadowing of his treatment of Eliza later in the play. (3)
- 9.4 Refer to lines 23-24: 'If I'm to be in this business I shall feel responsible for that girl.'  
Drawing on your knowledge of the play as a whole, critically discuss the extent to which Pickering takes 'responsibility' for Eliza. (3)
- 9.5 Refer to lines 22-25: '[*rising and standing ... of her position.*]'  
If you were the director of a production of 'Pygmalion', how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone in your response. Provide a motivation for your instructions. (3)

**AND**

**EXTRACT B**

CLARA	It's all a matter of habit. There's no right or wrong in it. Nobody means anything by it. And it's so quaint, and gives such a smart emphasis to things that are not in themselves very witty. I find the new small talk delightful and quite innocent.	
MRS EYNSFORD HILL	<i>[rising]</i> Well. After that, I think it's time for us to go.	5
	<i>Pickering and Higgins rise.</i>	
CLARA	<i>[rising]</i> Oh yes: we have three at-homes to go to still. Goodbye, Mrs Higgins. Goodbye, Colonel Pickering. Goodbye, Professor Higgins.	
HIGGINS	<i>[coming grimly at her from the divan, and accompanying her to the door]</i> Goodbye. Be sure you try on that small talk at the three at-homes. Don't be nervous about it. Pitch it in strong.	10
CLARA	<i>[all smiles]</i> I will. Goodbye. Such nonsense, all this early Victorian prudery!	
HIGGINS	<i>[tempting her]</i> Such damned nonsense!	15
CLARA	Such bloody nonsense!	
MRS EYNSFORD HILL	<i>[conclusively]</i> Clara!	
CLARA	Ha! Ha! <i>[She goes out radiant, conscious of being thoroughly up to date, and is heard descending the stairs in a stream of silvery laughter].</i>	20
FREDDY	<i>[to the heavens at large]</i> Well, I ask you— <i>[He gives it up, and comes to Mrs Higgins].</i> Goodbye.	
MRS HIGGINS	<i>[shaking hands]</i> Goodbye. Would you like to meet Miss Doolittle again?	
FREDDY	<i>[eagerly]</i> Yes, I should, most awfully.	25
MRS HIGGINS	Well, you know my days.	
FREDDY	Yes. Thanks awfully. Goodbye. <i>[He goes out].</i>	



MRS EYNSFORD HILL	Goodbye, Mr Higgins.	
HIGGINS	Goodbye. Goodbye.	
MRS EYNSFORD HILL	[to Pickering] It's no use. I shall never be able to bring myself to use that word.	30
PICKERING	Don't. It's not compulsory, you know. You'll get on quite well without it.	
MRS EYNSFORD HILL	Only, Clara is so down on me if I am not positively reeking with the latest slang. Goodbye.	35
		[ACT 3]

- 9.6 Account for Clara's use of 'small talk' (line 11) in the context of the play. (3)
- 9.7 Discuss the significance of the Eynsford Hill family's presence at Mrs Higgins's home, for Eliza. (3)
- 9.8 In your view, is Mrs Higgins' attitude toward Eliza instrumental in Eliza's accomplishments? Justify your response by drawing on your knowledge of the play as a whole. (4)
- (25)

**TOTAL SECTION C: [25]**

**GRAND TOTAL: [80]**