

EXAMINATION	NATIONAL SENIOR CERTIFICATE
GRADE	12
DATE	MAY/JUNE 2026
SUBJECT	ENGLISH HOME LANGUAGE
PAPER	2
MARK TOTAL	80
DURATION (HOURS)	2½ hours
NUMBER OF PAGES	28



SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE
SUID-AFRIKAANSE KOMPREENSIEWE ASSESSERINGSINSTITUUT



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 pages 4–5 and mark the number of 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 total: **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 that 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:
 - Essay questions on Poetry should be answered in 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: PRESCRIBED POETRY

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

QUESTION NO.	QUESTION	MARKS	PAGE NO.
Question 1: <i>It is a beauteous evening, calm and free</i>	Essay question	10	5
Question 2: <i>Fern Hill</i>	Contextual question	10	6–7
Question 3: <i>Sonnet 130</i>	Contextual question	10	8
Question 4: <i>Vultures</i>	Contextual question	10	9–10

AND

UNSEEN POEM: Compulsory

QUESTION NO.	QUESTION	MARKS	PAGE NO.
Question 5: <i>The Dawn's Awake</i>	Contextual question	10	11

SECTION B: NOVEL

Answer any **ONE** of the following two questions based on the NOVEL you have studied this year.

QUESTION NO.	QUESTION	MARKS	PAGE NO.
Question 6: <i>The Picture of Dorian Gray</i>	Essay question	25	12
Question 7: <i>The Picture of Dorian Gray</i>	Contextual question	25	12–14
Question 8: <i>The Theory of Flight</i>	Essay question	25	15
Question 9: <i>The Theory of Flight</i>	Contextual question	25	15–17
Question 10: <i>The Swim Team</i>	Essay question	25	18
Question 11: <i>The Swim Team</i>	Contextual question	25	18–20



SECTION C: DRAMA

Answer any **ONE** of the following two questions based on the DRAMA you have studied this year.

QUESTION NO.	QUESTION	MARKS	PAGE NO.
Question 12: <i>Hamlet</i>	Essay question	25	21
Question 13: <i>Hamlet</i>	Contextual question	25	21–24
Question 14: <i>District Six and other plays – District Six</i>	Essay question	25	25
Question 15: <i>District Six and other plays – Nongeni, the Rhino and the Cannibal</i>	Contextual question	25	25–28

*NOTE:

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

CHECKLIST

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

Section	Content	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)	6–11	1	
C	Drama: (Essay or Contextual)	12–15	1	

*NOTE:

In **SECTIONS B** and **C**, answer **ONE ESSAY** and **ONE CONTEXTUAL** question. You may **NOT** answer **TWO** essays 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 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 is on 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.

With close reference to imagery, diction and tone, critically discuss Wordsworth's reflection of the connection between the spiritual power of nature with childlike innocence.

Your response should be a well-structured essay of 250–300 words (1–1½ pages).

[10]



QUESTION 2: CONTEXTUAL 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 Nothing I cared, in the lamb white days, that time would take me
 38 Up to the swallow thronged loft by the shadow of my hand,
 39 In the moon that is always rising,
 40 Nor that riding to sleep
 41 I should hear him fly with the high fields
 42 And wake to the farm forever fled from the childless land.
 43 Oh as I was young and easy in the mercy of his means,
 44 Time held me green and dying
 45 Though I sang in my chains like the sea.

2.1 Refer to lines 1–2: ‘Now as I ... grass was green’.

How do these lines reflect the speaker’s attitude toward his childhood? (2)

2.2 Refer to lines 13–14: ‘Time let me ... of his means’.

Discuss how the personification of time contributes to the central message of the poem. (2)

2.3 Refer to lines 28–32: ‘And then to ... that very day.’

Explain how these lines symbolise a shift in the speaker’s perception of life. (3)

2.4 Refer to lines 44–45: ‘Time held me ... like the sea.’

Critically discuss how the imagery in these lines express the tension between freedom and loss. (3)

[10]



QUESTION 3: CONTEXTUAL QUESTION

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

SONNET 130 – 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.

3.1 Refer to lines 1–2: 'My mistress' eyes ... her lips' red'.

How does the speaker use contrast to challenge conventional poetic comparisons? (2)

3.2 Refer to lines 5–6: 'I have seen ... in her cheeks'.

Explain how the imagery in these lines contributes to the tone of the poem. (2)

3.3 Refer to line 11: 'I grant I never saw a goddess go'.

Discuss how this line reveals the speaker's attitude towards idealised beauty. (3)

3.4 Refer to lines 13–14: 'And yet, by ... with false compare.'

Critically discuss how the language in these closing lines reinforces the poem's message about truthfulness and authentic love. (3)

[10]



QUESTION 4: CONTEXTUAL QUESTION

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

VULTURES – Chinua Achebe

1 In the greyness
 2 and drizzle of one despondent
 3 dawn unstirred by harbingers
 4 of sunbreak a vulture
 5 perching high on broken
 6 bones of a dead tree
 7 nestled close to his
 8 mate his smooth
 9 bashed-in head, a pebble
 10 on a stem rooted in
 11 a dump of gross
 12 feathers, inclined affectionately
 13 to hers. Yesterday they picked
 14 the eyes of a swollen
 15 corpse in a water-logged
 16 trench and ate the
 17 things in its bowel. Full
 18 gorged they chose their roost
 19 keeping the hollowed remnant
 20 in easy range of cold
 21 telescopic eyes ...
 22 Strange
 23 indeed how love in other
 24 ways so particular
 25 will pick a corner
 26 in that charnel-house
 27 tidy it and coil up there, perhaps
 28 even fall asleep – her face
 29 turned to the wall!
 30 ... Thus the Commandant at Belsen
 31 Camp going home for
 32 the day with fumes of
 33 human roast clinging
 34 rebelliously to his hairy
 35 nostrils will stop
 36 at the wayside sweet-shop
 37 and pick up a chocolate
 38 for his tender offspring
 39 waiting at home for Daddy's
 40 return ...



41	Praise bounteous
42	providence if you will
43	that grants even an ogre
44	a tiny glow-worm
45	tenderness encapsulated
46	in icy caverns of a cruel
47	heart or else despair
48	for in the very germ
49	of that kindred love is
50	lodged the perpetuity
51	of evil.

4.1 Refer to lines 1–6: ‘In the greyness ... a dead tree’.

How do the images in these lines set the atmosphere for the poem? (2)

4.2 Discuss the symbolism of ‘charnel-house’ (line 26) in the context of the poem. (2)

4.3 Refer to lines 30–40: ‘Thus the Commandant ... for Daddy’s return ...’.

Discuss how the juxtaposition in these lines contributes to the central theme of the poem. (3)

4.4 Refer to lines 41–51: ‘Praise bounteous providence ... perpetuity of evil.’

Critically discuss how the language in these lines conveys an ambiguous conclusion to the poem. (3)

[10]

AND



QUESTION 5: UNSEEN POETRY – COMPULSORY QUESTION

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

THE DAWN'S AWAKE – Otto Leland Bohanan

- 1 The Dawn's awake!
- 2 A flash of smoldering flame and fire
- 3 Ignites the East. Then, higher, higher,
- 4 O'er all the sky so gray, forlorn,
- 5 The torch of gold is borne.

- 6 The Dawn's awake!
- 7 The dawn of a thousand dreams and thrills.
- 8 And music singing in the hills
- 9 A paean¹ of eternal spring
- 10 Voices the new awakening.

- 11 The Dawn's awake!
- 12 Whispers of pent-up harmonies,
- 13 With the mingled fragrance of the trees;
- 14 Faint snatches of half-forgotten song—
- 15 Fathers! torn and numb,—
- 16 The boon of light we craved, awaited long,
- 17 Has come, has come!

Glossary:

paean¹: A song of praise or triumph.

- 5.1 Refer to lines 1–5: 'The Dawn's awake ... gold is borne.'

What impression of the dawn is created in these lines?

(2)

- 5.2 Refer to lines 6–10: 'The Dawn's awake! ... the new awakening.'

Discuss how the diction in these lines reflects the emotional intensity of the speaker's vision.

(2)

- 5.3 Refer to lines 12–14: 'Whispers of pent-up ... half-forgotten song—'.

Discuss the effectiveness of the poetic device used in these lines for creating atmosphere.

(3)

- 5.4 Refer to lines 15–17: 'Fathers! torn and ... come, has come!'

Critically discuss how the tone in these concluding lines conveys the overall message of the poem.

(3)

[10]

TOTAL SECTION A: [30]

AND



SECTION B: NOVEL – *THE PICTURE OF DORIAN GRAY*, Oscar Wilde

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

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 essays or two contextual questions.

QUESTION 6: ESSAY QUESTION

‘I want to be good. I can’t bear the idea of my soul being hideous.’ ~ Dorian Gray

In a well-developed essay of 400–450 words (2–2½ pages), critically discuss how Dorian Gray’s internal struggle between his outward appearance and inner morality is portrayed in the novel.

[25]

OR

QUESTION 7: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT 1

“Have you really a very bad influence, Lord Henry? As bad as Basil says?” 1

“There is no such thing as a good influence, Mr. Gray. All influence is immoral— immoral from the scientific point of view.”

“Why?”

“Because to influence a person is to give him one’s own soul. He does not 5

think his natural thoughts, or burn with his natural passions. His virtues are not

real to him. His sins, if there are such things as sins, are borrowed. He becomes

an echo of someone else’s music, an actor of a part that has not been written

for him. The aim of life is self-development. To realize one’s nature perfectly— 10

that is what each of us is here for. People are afraid of themselves, nowadays.

They have forgotten the highest of all duties, the duty that one owes to one’s

self. Of course, they are charitable. They feed the hungry and clothe the

beggar. But their own souls starve, and are naked. Courage has gone out of

our race. Perhaps we never really had it. The terror of society, which is the

basis of morals, the terror of God, which is the secret of religion—these are the 15

two things that govern us. And yet—”

“Just turn your head a little more to the right, Dorian, like a good boy,” said the painter, deep in his work and conscious only that a look had come into the lad’s face that he had never seen there before.

[Chapter 2]



- 7.1 Place the extract in context. (3)
- 7.2 Refer to lines 5–9: ‘Because to influence ... written for him.’
- Explain how this statement reveals Lord Henry’s view on morality. (3)
- 7.3 Refer to lines 9–12: ‘The aim of ... to one’s self.’
- Discuss how these lines reflect a key theme in the novel. (3)
- 7.4 Refer to lines 17–19: ‘Just turn your ... seen there before.’
- Critically discuss how this moment signals a transformation in Dorian’s character. (3)

EXTRACT 2

He turned them out and, having thrown his hat and cape on the table, passed through the library towards the door of his bedroom, a large octagonal chamber on the ground floor that, in his new-born feeling for luxury, he had just had decorated for himself and hung with some curious Renaissance tapestries that had been discovered stored in a disused attic at Selby Royal. As he was turning the handle of the door, his eye fell upon the portrait Basil Hallward had painted of him. He started back as if in surprise. Then he went on into his own room, looking somewhat puzzled. After he had taken the button-hole out of his coat, he seemed to hesitate. Finally, he came back, went over to the picture, and examined it. In the dim arrested light that struggled through the cream-coloured silk blinds, the face appeared to him to be a little changed. The expression looked different. One would have said that there was a touch of cruelty in the mouth. It was certainly strange.

He turned round and, walking to the window, drew up the blind. The bright dawn flooded the room and swept the fantastic shadows into dusky corners, where they lay shuddering. But the strange expression that he had noticed in the face of the portrait seemed to linger there, to be more intensified even. The quivering ardent sunlight showed him the lines of cruelty round the mouth as clearly as if he had been looking into a mirror after he had done some dreadful thing.

[Chapter 7]



7.5 Refer to lines 10–13: ‘In the dim ... in the mouth.’

7.5.1 Drawing on the novel as a whole, provide three examples of Dorian’s actions that could have resulted in the emerging ‘cruelty in the mouth’, in the portrait. (3)

7.5.2 Discuss the symbolic significance of the change in the portrait. (3)

7.6 Refer to lines 14–16: ‘The bright dawn ... they lay shuddering.’

Critically discuss how the imagery employed in these lines reflects Dorian’s internal conflict. (3)

7.7 In your view, does this moment in the novel mark the pivotal beginning of Dorian’s downfall? Justify your response by drawing on your knowledge of the novel as a whole. (4)

[25]

TOTAL SECTION B: [25]

OR



SECTION B: NOVEL – *THE THEORY OF FLIGHT*, Siphiwe Ndlovu

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

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 essays or two contextual questions.

QUESTION 8: ESSAY QUESTION

'You took to the streets to free yourself of expectations and obligations. You took to the streets because you wanted to be left alone.' ~ Genie

In a well-developed essay of 400–450 words (2–2½ pages), critically discuss how Siphiwe Ndlovu explores the tension between personal identity and societal expectations in *The Theory of Flight*.

[25]

OR

QUESTION 9: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT 1

For Kuki, the only good thing that issued from her union with Emil was a beautiful, golden-haired boy.

1

Kuki had known for years that her beautiful, golden-haired boy was not like most other boys. A mother knows these things. She just does. Even when she refuses to acknowledge them. She understood that her son was 'artistic', but she loved him anyway. Emil, however, did not, in fact, *could* not, understand a son who was so very different from him. A son who wrote poetry that he shared publicly and who proudly sang at eisteddfods. A son who refused to go hunting or fishing because he thought killing a living thing for mere sport was inhumane – barbaric, even. A son who, although he had Rosamond for a girlfriend, was too 'chummy' by half with Vida, the Coloured De Villiers boy.

5

10

When their son was eighteen, he was called up to defend his country against the terrorists. The son, who did not believe in killing living things, had no desire to fight. It was not a war in which he believed. Kuki did not want her son to fight in the war, not because she did not think it was a war worth fighting, but because he was her only child and he was beautiful and precious. In Emil's mind there was no doubt that his son would fight to defend his country. It would be just the thing to make him a man – to make him worth his salt.

15

[...]



Eventually the son went to war and never came back, choosing instead to step on a landmine and be blown to pieces that not even Kuki could put back together again.

20

[Book 1 Part IV – Teleology: Kuki]

9.1 Place the extract in context. (3)

9.2 Refer to lines 9–11: ‘A son who ... De Villiers boy.’

Drawing on this sentence, explain how the writer uses contrast to highlight cultural prejudices and social divides in the novel as a whole.

(3)

9.3 Discuss how the son’s refusal to fight in the war reflects a central theme in the novel.

(3)

9.4 Critically discuss Emil Coetzee’s role in the novel as the Head of the Organization of Domestic Affairs.

(3)

EXTRACT 2

“Has something happened to Krystle?”

1

“No, not Krystle. Genie. Genie is in a coma.”

This time he hears her clearly enough, but finds himself apologising again. “I’m sorry. I’m afraid I don’t quite understand.”

“Your father called me. Genie fell into a coma a few days ago. Of course Vida did not inform him as soon as it happened. Took his sweet time—”

5

“Genie is in a coma?” he interrupts, trying to sound calm, without succeeding.

“Now Marcus, I don’t want you to worry. I’m sure she’ll be fine, of course.” His mother says this in a rushed way that is not at all convincing or reassuring.

“Of course,” Marcus says, trying to sound convinced and reassured.

10

“You know how Genie is ... resilient.” He can tell from the quiver in his mother’s voice that she is attempting to smile and not succeeding. “Your father and I have discussed it and have both decided that it is best that I go home. Your father is alone... . And this is ... Well, he shouldn’t have to be alone at a time like this.” Marcus knows his silence is making her nervous. His mother has never liked silence. “Now I don’t want you making any rash decisions, Marcus. You do not have to go home. Your father and I will handle this.”

15



“What exactly is it that needs to be handled?”

“Not— home— Genie—” His mother’s voice is breaking up again.

“I’m sorry, mum. We have a bad connection,” he apologizes before clicking off his phone. All he can hear now is the sound of his heart beating – rapidly. 20

[Book 1 Part II –History: Marcus]

- 9.5 Elsewhere in the novel, Krystle receives a postcard of a picture of the Victoria Falls with a cryptic message of the swimming of the elephants, from Genie. Discuss the significance of this postcard in Krystle’s life. (3)
- 9.6 Is Marcus’s reaction to the news of Genie’s coma consistent with his attitude toward her elsewhere in the novel? Motivate your response. (3)
- 9.7 Refer to lines 14–15: ‘Marcus knows his ... never liked silence.’
Comment critically on the symbolic role of silence in the novel as a whole. (3)
- 9.8 Refer to line 11: ‘You know how Genie is ... resilient.’
In your view, has Genie demonstrated resilience in navigating her journey toward self-discovery and healing? Justify your response by drawing on your knowledge of the novel as a whole. (4)

[25]

TOTAL SECTION B: [25]



SECTION B: NOVEL – *THE SWIM TEAM*, Catherine Jarvis

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

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 essays or two contextual questions.

QUESTION 10: ESSAY QUESTION

‘I place the card in my pocket, next to the photo and the finger-skateboard and head towards the reception through the large shimmering trees. My head is held high. There’s triumph on my lips. There’s defiance in my eyes.’ ~ Khetiwe.

In a well-developed essay of 400–450 words (2–2 ½ pages), critically discuss how Catherine Jarvis explores the theme of resilience and self-empowerment in *The Swim Team*.

[25]

OR

QUESTION 11: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT 1

“I’m willing to admit that maybe I’m wrong. Farrah is a total psycho,” Rey says when I hand back the phone. There is a long silence between us. Rey looks at me, worry etched on her face and I can see she is racking her brains, trying to think of a way to make me feel better after what I just witnessed.
[...]

“Are you okay, Khetiwe?” 5

“Why did he kiss her?” I know this is an impossible question for her to answer, but it’s the only thing that is running loops in my head. I keep thinking about how I had believed thoroughly that he liked me. I didn’t doubt his feelings for me at all. And yet.

“I don’t know. He looked totally smashed and drunk people do messed-up things.” 10

“I know you don’t like Aidan, but I really thought he was a good person. I really liked him.”

Rey pats me on the shoulder and then pulls me in for a hug. “I’m sorry. It’s obvious that Farrah engineered this whole thing to hurt you. He is a dick but she’s worse.” 15



The weird thing is I don't feel any anger towards her. All I can think of is how Aidan has hurt me. How he has destroyed the thing we had together. It is partly my fault, I suppose, because I did ignore his messages. And yet. "I guess now I can focus fully on my swimming without any other distractions." I say hollowly.

[Chapter 22]

11.1 Place the extract in context. (3)

11.2 Refer to lines 6–7: 'Why did he ... in my head.'

Explain how these lines contribute to Khetiwe's state of mind at this point of the novel. (3)

11.3 Discuss how Aiden's actions described in the extract reflects a central theme in the novel. (3)

11.4 Refer to lines 14–16: 'I'm sorry. It's ... but she's worse.'

Do you agree with Rey's assessment of Farah and Aiden in these lines? Motivate your response. (3)

EXTRACT 2

"Are you seriously suggesting that I am like a corrupt politician? You don't actually know what happened in the meeting with Ms Richmond. So you have no idea if it is fair or not," I reply, finding strength in every word I say. I'm not going to let her bully me. 1

She lets out a loud laugh, throwing her head back, as though I have said something hilarious. 5

"Please spare me. I know what happened. Everyone has to be nice to you because you are poor. If you are thrown out of the school, I can imagine what the press will say: the school's racist; poor blacks are unwelcome at privileged white school. Everything is about race in this country. How about the fact that you should be expelled because you broke the rules?" She's so angry she spits out every word, and inches closer to me. "And another thing, you should never have even been given a scholarship in the first place. You aren't even good at swimming. When people see you on the swimming block they're only thinking one thing: this is a quota. And they aren't wrong." 10 15

Fury burns inside me. Why do I have to prove myself to people like her? Why is my ability always questioned but hers never is?



“You have targeted me from the moment I arrived. You despise me because of my blackness. Well, yeah I’m black and I’m a better swimmer than you. So you just have to deal with that.”

20

“You. Are. Not. A. Better. Swimmer.” She screams every word and is completely hysterical.

This time I laugh in her face. “Yeah I am.”

[Chapter 31]

11.5 Refer to lines 1–2: ‘You don’t actually ... with Ms Richmond.’

Explain what happened in Khetiwe’s meeting with Ms Richmond, in the given context.

(3)

11.6 Refer to lines 12–15: ‘And another thing ... they aren’t wrong.’

Comment critically on how these lines reflect the author’s exploration of race, merit and identity in the novel as a whole.

(3)

11.7 Refer to lines 21–22: “You. Are. Not. ... is completely hysterical.”

Critically discuss the effectiveness of the structure and tone of these lines for conveying Farah’s state of mind, at this point of the novel.

(3)

11.8 Refer to line 23: ‘This time I laugh in her face. “Yeah I am.”’

In your view, does Khetiwe demonstrate resilience in navigating her journey toward self-discovery and personal restoration? Justify your response by drawing on your knowledge of the novel as a whole.

(4)

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



SECTION C: DRAMA – *HAMLET*, William Shakespeare

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

NOTE:

In Sections B and C, **ONE** of the questions answered must either be an **ESSAY** or **CONTEXTUAL** question. You may **NOT** answer two essays or two contextual questions.

QUESTION 12: ESSAY QUESTION

‘I must be cruel only to be kind.’ ~ Hamlet

In a well-developed essay of 400–450 words (2–2½ pages), critically discuss the extent to which Hamlet’s claim can be justified in the context of his treatment of others and his moral conflict throughout the play.

[25]

OR

QUESTION 13: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT 1

HAMLET

Ay, sir; to be honest, as this world goes, is to be one man picked out of ten thousand.

1

LORD POLONIUS

That’s very true, my lord.

HAMLET

For if the sun breed maggots in a dead dog, being a good kissing carrion -- Have you a daughter?

5

LORD POLONIUS

I have, my lord.

HAMLET

Let her not walk i’ the sun: conception is a blessing: but not as your daughter may conceive. Friend, look to’t.

LORD POLONIUS

[Aside] How say you by that? Still harping on my daughter: yet he knew me not at first; he said I was a fishmonger: he is far gone, far gone: and truly in my youth I suffered much extremity for love; very near this. I’ll speak to him again.

10

What do you read, my lord?

15

**HAMLET**

Words, words, words.

LORD POLONIUS

What is the matter, my lord?

HAMLET

Between who?

LORD POLONIUS

I mean, the matter that you read, my lord.

HAMLET

Slanders, sir: for the satirical rogue says here 20

that old men have grey beards, that their faces are
 wrinkled, their eyes purging thick amber and
 plum-tree gum and that they have a plentiful lack of
 wit, together with most weak hams: all which, sir,
 though I most powerfully and potently believe, yet 25
 I hold it not honesty to have it thus set down, for
 yourself, sir, should be old as I am, if like a crab
 you could go backward.

LORD POLONIUS

[Aside] Though this be madness, yet there is method 30
 in't. Will you walk out of the air, my lord?

HAMLET

Into my grave.

[Act 2, Scene 2]

13.1 Place the extract in context. (3)

13.2 Refer to lines 4–7: 'For if the ... i' the sun.'

Explain what Hamlet's warning to Polonius in these lines conveys about his attitude towards women. (3)

13.3 Refer to lines 20–24: 'Slanders, sir: for ... most weak hams:'

Discuss how the use of satirical tone conveys Hamlet's attitude toward Polonius in these lines. (3)

13.4 Refer to lines 29–30: 'Though this be ... is method in't.'

Comment on the dramatic irony employed in these lines. (3)

**EXTRACT 2****HAMLET**

Now, mother, what's the matter?

1

QUEEN GERTRUDE

Hamlet, thou hast thy father much offended.

HAMLET

Mother, you have my father much offended.

QUEEN GERTRUDE

Come, come, you answer with an idle tongue.

HAMLET

Go, go, you question with a wicked tongue.

5

QUEEN GERTRUDE

Why, how now, Hamlet!

HAMLET

What's the matter now?

QUEEN GERTRUDE

Have you forgot me?

HAMLET

No, by the rood, not so:

You are the queen, your husband's brother's wife;

10

And--would it were not so!--you are my mother.

QUEEN GERTRUDE

Nay, then, I'll set those to you that can speak.

HAMLET

Come, come, and sit you down; you shall not budge;

You go not till I set you up a glass

Where you may see the inmost part of you.

15

QUEEN GERTRUDE

What wilt thou do? thou wilt not murder me?

Help, help, ho!

LORD POLONIUS

[Behind] What, ho! help, help, help!

HAMLET

[Drawing] How now! a rat? Dead, for a ducat, dead!

*Makes a pass through the arras***LORD POLONIUS**

[Behind] O, I am slain!

20

*Falls and dies***QUEEN GERTRUDE**

O me, what hast thou done?

HAMLET

Nay, I know not:

Is it the king?

QUEEN GERTRUDE

O, what a rash and bloody deed is this!

**HAMLET**

A bloody deed! almost as bad, good mother,
As kill a king, and marry with his brother.

25

QUEEN GERTRUDE

As kill a king!

HAMLET

Ay, lady, 'twas my word.

Lifts up the array and discovers POLONIUS

Thou wretched, rash, intruding fool, farewell!

[Act 3 Scene 4]

13.5 Refer to lines 3–5: 'Mother, you have ... a wicked tongue.'

Account for the tone that Hamlet adopts when addressing Gertrude, at this stage of the play.

(3)

13.6 Critically discuss how Polonius's death in this scene reveals the consequence of his own actions in the play.

(3)

13.7 Refer to line 19: 'How now! a rat? Dead, for a ducat, dead!'

If you were the director of a production of Hamlet, how would you instruct the actor playing Hamlet to deliver this line? Pay specific attention to body language and tone of voice. Motivate your instructions.

(3)

13.8 In your view, do Hamlet's actions in this extract reflect a significant shift in the development of his character? Justify your response by drawing on your knowledge of the play as a whole.

(4)

[25]**OR**



SECTION C: DRAMA – *DISTRICT SIX* and *OTHER PLAYS*, Michael

Williams

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

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 essays or two contextual questions.

QUESTION 14: ESSAY QUESTION (*NONGENI, THE RHINO AND THE CANNIBAL*, Michael Williams)

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss how memory preserves identity and truth against erasure and power, in the play.

[25]

OR

QUESTION 15: CONTEXTUAL QUESTION (*DISTRICT SIX*, David Kramer)

Read the extracts below and answer the questions that follow.

EXTRACT 1

HESTER: Ja, you better watch your step, 'cos if it wasn't for this ... (*She holds up an official-looking envelope.*) ... Galiema's letter, het ek jou nou somma onnerstebo geskop. Pang, read there for us, kanala. 1

PANG: Is it a love letter?

NINES: A love letter? So who's the lucky ou, Galiema? 5

HESTER: Moenie jou hie kô stupid hou nie, hô.

PANG reads the letter.

NINES: So what does it say?

PANG goes over to **GALIEMA**.

HESTER: Is it what I think?

PANG nods.

PANG: They say she has to move.

HESTER: When? 10



PANG: The end of May.

They stand in shocked silence. BROERTJIE runs in and tosses a camera to NINES who quickly hides it behind his back. Then SANDY rushes in.

NINES: Looks like the whiteys are moving in already.

SANDY: Where's that boy?

NINES: Mërrem looking for someone to work inna garden?

SANDY: That boy that ran in here a second ago. 15

NINES: Which boy, Mërrem? (*Pointing to himself*) This boy? Or ... (*Pointing to PANG*) ... this boy?

SANDY: No, I mean the little ... the little ... um... I think the word is skollie?

NINES: Skollie! Are you calling me a skollie, you wit bitch?

HESTER: Nines! (HESTER turns to SANDY.) What is the problem, lady? 20

SANDY: Look, I don't want to make any trouble. But I need that camera back.

HESTER: A camera? For what is this camera?

SANDY: To take pictures.

HESTER: But why? Why take pictures of District Six?

[Act 1, Scene 7]

15.1 Place the extract in context. (3)

15.2 Refer to line 9: 'They say she has to move.'

Drawing on your knowledge of the play as a whole, discuss the impact that the forced removal from District Six has on Hester. (3)

15.3 Refer to lines 19–20: 'Skollie! Are you ... the problem, lady?'

How does Nines's reaction reveal tensions about race and identity in the District Six community? (3)

15.4 Critically comment on how the interactions with Sandy in the above extract symbolise a larger power imbalance present in the community. (3)

**EXTRACT 2**

Suddenly NINES appears. VOSLOO is taken aback.

NINES: Is there something we can do for you, Mister? Huh?

1

VOSLOO: Look ... I'm just doing my job. All right!

NINES: Listen, you ugly piece of shark shit. Those bulldozers down the road. They're also just doing their job. The same job that you're doing.

VOSLOO: Well, I'm afraid the law's the law and there's nothing I can do about it.

5

NINES: Whose blerrie law? Is it our laws?

VOSLOO: It's the law of the country.

NINES: The Government, ja! But did you ask us when you made these laws? Naai! So don't come now with your blerrie gadgets. (*VOSLOO sees DAMAKA has reclaimed his box. He pushes him roughly to the ground. NINES pulls out his flick-knife.*) Voetsek, whitey, before I carve the answers on your face!

10

VOSLOO beats a hasty retreat. NINES chases after him. DAMAKA lies muttering on the ground. The wind begins to blow.

DAMAKA: Devil's wind up in Devil's Peak
Be the witness to the words I speak.
For I curse these stones and bricks That they bulldoze in District Six.
They will leave here as rocks and rubble, as trouble.
But they'll come back one day, one day Devil's wind blow me away!
Blow this blind man into Table Bay! Devil's wind blow me away!
Nowhere to go, nowhere to stay!

15

We hear the rumble of the bulldozers. They grow louder and louder. The buildings are being demolished. DAMAKA raises his stick and stands defiantly in front of the impending doom and curses the stones and bricks of District Six.

[Act 2, Scene 5]



15.5 Refer to line 11: 'Voetsek, whitey, before I carve the answers on your face!'

Explain what Nines's response to Vosloo reveals about his character and internal conflict.

(3)

15.6 Refer to lines 12–18: 'Devil's wind up ... nowhere to stay!'

Critically discuss how Damaka's speech in these lines employs poetic language to explore a significant theme in the play.

(3)

15.7 Refer to lines 16–17: '... one day, Devil's ... into Table Bay!'

If you were directing an actor playing Damaka, how would you instruct Damaka to deliver these lines? Pay specific attention to body language and tone of voice. Motivate your instructions.

(3)

15.8 In your view, is Damaka's final stand against the bulldozers an act of courage or an act of resignation? Justify your response by drawing on your knowledge of the play as a whole.

(4)

[25]

TOTAL SECTION C: [25]

GRAND TOTAL: [80]