

EXAMINATION	NATIONAL SENIOR CERTIFICATE
GRADE	12
DATE	NOVEMBER 2025
SUBJECT	ENGLISH HOME LANGUAGE
PAPER	2
MARK TOTAL	80
DURATION (HOURS)	2½
NUMBER OF PAGES	27



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 3–4 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 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 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 answer.

SECTION A: PRESCRIBED POETRY

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

QUESTION NO.	QUESTION	MARKS	PAGE NO.
Question 1: <i>Talk to the Peach Tree</i>	Essay question	10	5
Question 2: <i>The Morning Sun is Shining</i>	Contextual question	10	6
Question 3: <i>It is a Beauteous Evening, Calm and Free</i>	Contextual question	10	7
Question 4: <i>This Winter Coming</i>	Contextual question	10	8–9

AND

UNSEEN POEM: Compulsory

QUESTION NO.	QUESTION	MARKS	PAGE NO.
Question 5: <i>War Photographer</i>	Contextual question	10	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	25–27

***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 question that follows.

TALK TO THE PEACH TREE – Siphso Sepamla

- 1 Let's talk to the swallows visiting us in summer
- 2 ask how it is in other countries

- 3 Let's talk to the afternoon shadow
- 4 ask how the day has been so far

- 5 Let's raise our pets to our level
- 6 ask them what they don't know of us

- 7 words have lost meaning
- 8 like all notations they've been misused

- 9 most people will admit
- 10 a whining woman can overstate her case

- 11 Talk to the paralysing heat in the air
- 12 inquire how long the mercilessness will last

- 13 Let's pick out items from the rubbish heap
- 14 ask how the stench is like down there

- 15 Let's talk to the peach tree
- 16 find out how it feels to be in the ground

- 17 Let's talk to the moon going down
- 18 ask if it isn't enough eyeing what's been going on

- 19 come on
- 20 let's talk to the devil himself
- 21 it's about time

In *Talk to the Peach Tree*, the speaker uses everyday objects and natural imagery to express a deep sense of disillusionment with society.

Discuss the validity of the above statement, making reference to imagery, diction and tone. 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 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?

2.1 Refer to line 4: 'To dance upon my knee.'

How does this line contribute to the overall tone of the first stanza of the poem? (2)

2.2 Refer to lines 5–6: 'The fountain bubbles ... yellow locusts spring'.

Explain how the sensory images in these lines enhance the atmosphere created in the first stanza of the poem. (2)

2.3 Refer to lines 13–14: 'There is a ... I never see'.

Discuss how these lines highlight the speaker's state of mind, in the context of the poem as a whole. (3)

2.4 Refer to lines 15–16: 'Now what is ... light to me?'

Critically discuss how the language and questioning in these lines emphasise the speaker's grief. (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 tranquility;
 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 worshipping'st at the Temple's inner shrine,
 14 God being with thee when we know it not.

3.1 Refer to line 1: 'It is a beauteous evening, calm and free'.

How does this line establish the overall atmosphere of the poem? (2)

3.2 Refer to line 6: 'Listen! the mighty Being is awake'.

Explain how this line conveys the spiritual tone of the poem. (2)

3.3 Refer to line 8: 'A sound like thunder – everlastingly.'

Discuss the effectiveness of this image in reinforcing the spiritual theme of the poem. (3)

3.4 Refer to lines 12–14: 'Thou liest in ... know it not.'

Critically discuss how these lines reflect the poet's view of the child's connection to the divine. (3)

[10]

QUESTION 4: CONTEXTUAL QUESTION

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

THIS WINTER COMING – Karen Press

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

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

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

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

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

4.1 Refer to lines 9–11: ‘in every part ... every doorway crying’.

How do these lines convey the existence of the people being described? (2)

4.2 Refer to line 14: ‘the sky tolling like a black bell’.

Explain how this simile contributes to the tone of the poem. (2)

4.3 Refer to lines 15–16: ‘these women are ... drown the world’.

Discuss the effectiveness of the imagery in these lines, in the context of the poem. (3)

4.4 Refer to lines 21–22: ‘watching the bright ... them, pass them’.

Critically discuss how the language in these lines reinforces the theme of social inequality, in the poem as a whole. (3)

[10]

AND



QUESTION 5: UNSEEN POETRY – COMPULSORY QUESTION

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

WAR PHOTOGRAPHER – Carol Anne Duffy

1 In his dark room he is finally alone
 2 with spools of suffering set out in ordered rows.
 3 The only light is red and softly glows,
 4 as though this were a church and he
 5 a priest preparing to intone a Mass.
 6 Belfast. Beirut. Phnom Penh. All flesh is grass.

7 He has a job to do. Solutions slop in trays
 8 beneath his hands, which did not tremble then
 9 though seem to now. Rural England. Home again
 10 to ordinary pain which simple weather can dispel,
 11 to fields which don't explode beneath the feet
 12 of running children in a nightmare heat.

13 Something is happening. A stranger's features
 14 faintly start to twist before his eyes,
 15 a half-formed ghost. He remembers the cries
 16 of this man's wife, how he sought approval
 17 without words to do what someone must
 18 and how the blood stained into foreign dust.

19 A hundred agonies in black and white
 20 from which his editor will pick out five or six
 21 for Sunday's supplement. The reader's eyeballs prick
 22 with tears between the bath and pre-lunch beers.
 23 From the aeroplane he stares impassively at where
 24 he earns his living and they do not care.

5.1 Refer to lines 1–2: 'In his dark ... in ordered rows.'

What impression is created of the photographer's environment in these opening lines? (2)

5.2 Refer to line 6: 'Belfast. Beirut. Phnom Penh. All flesh is grass.'

Explain how this line reinforces the theme of human mortality. (2)

5.3 Refer to lines 13–18: 'Something is happening ... into foreign dust.'

Discuss the effectiveness of the imagery used to describe the photograph as it develops in these lines. (3)

5.4 Refer to lines 19–24: ‘A hundred agonies ... do not care.’

Critically discuss how these lines reflect society’s response to suffering, in the context of the poem.

(3)

[10]

TOTAL SECTION A: [30]

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

‘It is the confession, not the priest, that gives us absolution.’ ~ Oscar Wilde

Critically discuss how this idea is reflected in *The Picture of Dorian Gray*. In your essay of 400–450 words (2–2½ pages), focus on how characters deal with guilt and whether they find personal redemption.

[25]

OR

QUESTION 7: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT 1

The painter stared at him. “My dear boy, what nonsense!” he cried.	1
“Do you mean to say you don’t like what I did of you? Where is it? Why have you pulled the screen in front of it? Let me look at it. It is the best thing I have ever done. Do take the screen away, Dorian. It is simply disgraceful of your servant hiding my work like that. I felt the room looked different as I came in.”	5
“My servant has nothing to do with it, Basil. You don’t imagine I let him arrange my room for me? He settles my flowers for me sometimes—that is all. No; I did it myself. The light was too strong on the portrait.”	
“Too strong! Surely not, my dear fellow? It is an admirable place for it. Let me see it.” And Hallward walked towards the corner of the room.	10
A cry of terror broke from Dorian Gray’s lips, and he rushed between the painter and the screen. “Basil,” he said, looking very pale, “you must not look at it. I don’t wish you to.”	
“Not look at my own work! You are not serious. Why shouldn’t I look at it?” exclaimed Hallward, laughing.	15
“If you try to look at it, Basil, on my word of honour I will never speak to you again as long as I live. I am quite serious. I don’t offer any explanation, and you are not to ask for any. But, remember, if you touch this screen, everything is over between us.”	20
(Chapter 9)	

7.5 Refer to lines 1–3: ‘Time seemed to ... cleft of precipice.’

Explain how the figurative language employed in these lines reflects Dorian’s state of mind. (3)

7.6 Refer to lines 16–19: ‘A sigh of ... had passed away.’

Discuss the irony of Dorian’s reaction in these lines, at this point of the novel. (3)

7.7 Refer to lines 20–22: ‘In a few ... and dark eyebrows.’

Critically discuss how the depiction of Alan Campbell in these lines foreshadows his involvement with Dorian later in the novel. (3)

7.8 In your view, does Dorian Gray’s decision to destroy the portrait offer a moral resolution in the novel? Justify your response by drawing on your knowledge of the novel as a whole. (4)

[25]

OR

- 9.1 Place the extract in context. (2)
- 9.2 Refer to lines 1–7: ‘Vida stood some ... in some way.’
- 9.2.1 What does this moment reveal about the relationship between Vida and his father? (2)
- 9.2.2 How do these lines contribute to the mood in this extract? (2)
- 9.3 Discuss the symbolic significance of the red toolbox (line 15) in the novel as a whole. (3)
- 9.4 Drawing on your knowledge of the novel as a whole, comment on Vida’s role as a transformational figure in Genie’s life. (3)

EXTRACT 2

Now ... well, now it looks like the map of a country ... a country with rather fluid borders ... a country she knows well.	1
She wishes more than anything that she had been able to save the mattress, but she fears the blood – her blood – has soaked right through the sheets and onto it. Vida will have to buy a new one. She feels a deep sense of regret because this has been his favourite mattress. They have been together for more than twenty years and have had three mattresses: the first proved too lumpy, the second too springy. It was this one, the third, that had been just right – firm with a little give. Once she started bleeding she should have shifted to the floor, saved the mattress, and saved Vida the trouble of having to buy a new one. But now she is too weak to do anything but lie here and wait. Alone. With nothing for company but Vida’s absence.	5 10
It was Marcus who had taught her an important lesson about absence. Because of him she had discovered that an absence, like a presence, occupies space – it has proportions, parameters and a sense of permanence. Because of him she had realized that an absence is actually more steadfast than a presence: you cannot take another’s presence with you wherever you go, but another’s absence need never leave you. Because of him she had learned that an absence, like a presence, is something you could come to know intimately. And suddenly, as if conjured by all this absence, there is a presence.	15
<i>(Book 2 Part 1 – Epistemology: Genie)</i>	

- 9.5 Refer to lines 1–4: ‘Now ... well, now ... and onto it.’
- 9.5.1 Discuss the significance of the stained mattress in the context of Genie’s life. (3)
- 9.5.2 Critically discuss how the imagery in the phrase, ‘a country with rather fluid borders’ reflects the novel’s exploration of identity and belonging. (3)

9.6 Refer to lines 12–18: ‘It was Marcus ... to know intimately.’

Critically discuss how the writer uses the theme of ‘absence’ to shape Genie’s emotional journey.

(3)

9.7 In your view, does Genie’s decision to die amongst the sunflowers offer a transformational resolution in the novel? Justify your response by drawing on your knowledge of the novel as a whole.

(4)

[25]

OR



I desperately wish there was someone I could feel comfortable telling this to, someone who would reassure me that I'm being crazy and overthinking all of this. Instead I need to give myself a pep talk. The best thing I can do is think about what Pierre would say to me. He is the most relaxed person I know.

20

(Chapter 10)

- 11.1 Place the extract in context. (2)
- 11.2 Refer to lines 1–5: 'I make my ... with their chants'.
- 11.2.1 What does Khetiwe's reflections in, 'They are telling me I don't belong' (line 4) convey about her internal conflict about being at St Anne's? (2)
- 11.2.2 How do the above lines contribute to the mood in this extract? (2)
- 11.3 Refer to lines 12–15: 'But something is ... about my scholarship.'
- Discuss how these lines reinforce the theme of insecurity and personal identity, at this point of the novel. (3)
- 11.4 In your opinion, is Miss Wilson a transformational figure in Khetiwe's life? Motivate your response, by drawing on your knowledge of the novel as a whole. (3)

EXTRACT 2

"Ms Richmond, since I arrived at St Anne's, I have been relentlessly bullied by Farrah Pierce. [...] I have tried to be the better person in the situation. I have tried to ignore her. [...] I went to the bathroom with the intention of blacking out the graffiti, but when I read those hateful words, I couldn't take the incessant bullying. I am not proud of myself but I did write on the door about Farrah. Immediately afterwards I was disgusted with myself and so I tried to get something to remove the writing but by the time I got there, someone else had erased it. And that's the truth."

1

5

Everyone in the room is silent. I desperately hope they believe me. I know I didn't have to tell them any of it because there is no evidence of any vandalism, but I know it was the right thing to do. Lwando has stopped typing on the iPad and her eyes are full of compassion for me. Ms Richmond exchanges a look with Miss Wilson who shrugs her shoulders hopelessly.

10

After a lengthy pause, Ms Richmond speaks, "Thank you for telling me the truth and I do believe you have done so, Khetiwe. There is one thing about which you are mistaken. Ms Pierce has not been in that particular bathroom today. She couldn't have written the graffiti."

15

"Wh-what? Are you sure?"

"Quite sure. We have reviewed the footage."

I shake my head in confusion.

(Chapter 30)

11.5 Refer to lines 1–2: ‘Ms Richmond, since ... by Farrah Pierce.’

Discuss how Farrah’s behaviour toward Khetiwe is echoed by other characters, either actively or passively, in the novel as a whole. You must make reference to at least TWO other characters in your response. (3)

11.6 Refer to lines 3–7: ‘I went to ... that’s the truth.’

Discuss how these lines influence your attitude toward Khetiwe, at this point of the novel. (3)

11.7 Refer to lines 15–16: ‘Ms Pierce has ... written the graffiti.’

Comment critically on the impact that the revelation in these lines would have on Khetiwe’s assumptions about others. (3)

11.8 In your view, does Khetiwe’s decision to leave the swim team offer a transformational resolution in the novel? 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

In the play *Hamlet*, Hamlet’s relationship with Ophelia and Gertrude influences their emotional and psychological decline.

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]

OR

QUESTION 13: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT 1

LORD POLONIUS	
What is't, Ophelia, he hath said to you?	1
OPHELIA	
So please you, something touching the Lord Hamlet.	
LORD POLONIUS	
Marry, well bethought:	
'Tis told me, he hath very oft of late	
Given private time to you; and you yourself	5
Have of your audience been most free and bounteous.	
If it be so, as so 'tis put on me,	
And that in way of caution, I must tell you,	
You do not understand yourself so clearly	
As it behooves my daughter and your honour.	10
What is between you? Give me up the truth.	
OPHELIA	
He hath, my lord, of late made many tenders	
Of his affection to me.	
LORD POLONIUS	
Affection! Pooh! you speak like a green girl,	
Unsifted in such perilous circumstance.	15



Do you believe his 'tenders', as you call them?

OPHELIA

I do not know, my lord, what I should think.

LORD POLONIUS

Marry, I'll teach you: think yourself a baby;
That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more dearly;
Or---not to crack the wind of the poor phrase,
Running it thus---you'll tender me a fool.

20

OPHELIA

My lord, he hath importuned me with love
In honourable fashion.

LORD POLONIUS

Ay, fashion you may call it. Go to, go to.

25

OPHELIA

And hath given countenance to his speech, my lord,
With almost all the holy vows of heaven.

LORD POLONIUS

Ay, springes to catch woodcocks. I do know,
When the blood burns, how prodigal the soul
Lends the tongue vows: these blazes, daughter,
Giving more light than heat, extinct in both,
Even in their promise, as it is a-making,
You must not take for fire.

30

(Act 1, Scene 3)

13.1 Place the extract in context. (3)

13.2 Refer to lines 14–16: 'Affection! Pooh! you ... you call them?'

Explain how these lines reflect the domination of women by the male characters, in the play as a whole. (3)

13.3 Refer to line 17: 'I do not know, my lord, what I should think.'

Discuss how this line influences your attitude toward Ophelia, at this point in the play. (3)

13.4 Refer to lines 28–33: 'I do know, ... take for fire.'

Critically discuss the imagery Polonius employs in these lines for influencing Ophelia's relationship with Hamlet. (3)

EXTRACT 2

HAMLET	
There is a play to-night before the king;	1
One scene of it comes near the circumstance Which I have told thee of my father's death:	
I prithee, when thou seest that act afoot, Even with the very comment of thy soul	5
Observe mine uncle: if his occulted guilt Do not itself unkennel in one speech, It is a damned ghost that we have seen, And my imaginations are as foul As Vulcan's stithy. Give him heedful note;	10
For I mine eyes will rivet to his face, And after we will both our judgments join In censure of his seeming.	
HORATIO	
Well, my lord:	
If he steal aught the whilst this play is playing, And 'scape detecting, I will pay the theft.	15
HAMLET	
They are coming to the play; I must be idle: Get you a place.	
<i>Danish march. A flourish. Enter KING CLAUDIUS, QUEEN GERTRUDE, POLONIUS, OPHELIA, ROSENCRANTZ, GUILDENSTERN, and others</i>	
KING CLAUDIUS	
How fares our cousin Hamlet?	
HAMLET	
Excellent, i' faith; of the chameleon's dish: I eat the air, promise-crammed: you cannot feed capons so.	20
KING CLAUDIUS	
I have nothing with this answer, Hamlet; these words are not mine.	
HAMLET	
No, nor mine now.	
<i>To POLONIUS</i>	
My lord, you played once i' the university, you say?	25
LORD POLONIUS	
That did I, my lord; and was accounted a good actor.	
HAMLET	
What did you enact?	
LORD POLONIUS	
I did enact Julius Caesar: I was killed i' the Capitol; Brutus killed me.	
<i>(Act 3, Scene 2)</i>	

13.5 Discuss the significance of the 'ghost' (line 8) in the play as a whole. (3)

13.6 Refer to lines 11–13: 'For I mine ... of his seeming.'

Critically discuss how Hamlet's plan to observe Claudius during the play reflects his internal conflict. (3)

13.7 Refer to lines 25–27: 'My lord, you ... did you enact?'

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

13.8 In your view, is Hamlet's behaviour in this scene likely to enhance or diminish the audience's sympathy for him? Justify your response with close reference to the play as a whole. (4)

[25]

OR

SECTION C: DRAMA

DISTRICT SIX and *OTHER PLAYS* – compiled by 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 (*DISTRICT SIX*, David Kramer)

In *District Six*, the characters use humour and storytelling to cope with loss, oppression and cultural dislocation.

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]

OR

QUESTION 15: CONTEXTUAL QUESTION (*NONGENI, THE RHINO AND THE CANNIBAL* - Michael Williams)

Read the extracts below and answer the questions that follow.

EXTRACT 1

HUNTER: Rubbish. I have a rifle. Land, pilot.	1
CAST 3: Down swept the helicopter right in Dindi's path. <i>The HUNTER and SIPHO leave the helicopter and stalk the RHINO.</i>	
CAST 4, 5 & 6: Watch out, Dindi! Watch out!	
CAST 6: Down swept the helicopter blocking Dindi's path. The hunter raised his rifle, set his sights, and as he was about to pull the trigger, he heard the angry bellow of Sheba in the nearby bush.	5
<i>SHEBA charges at the helicopter.</i>	
SIPHO: Sir! Sir!	
PILOT: Get out, boy. This helicopter is worth millions. Go and protect your big game hunter. I'm taking off.	
<i>SIPHO is pushed from the helicopter as the PILOT takes off. The players who make up the helicopter return to their places in the semi-circle. The HUNTER fires – the drumming reaches its climax. The bullet hits SHEBA who bellows in pain. SHEBA charges the HUNTER.</i>	
SIPHO: (<i>He tries to protect the HUNTER from the charging RHINO.</i>) Run, sir! Run!	10



The HUNTER escapes. SHEBA tramples over SIPHO. This gives the HUNTER a second shot. He fires again. SHEBA falls. She tries to get up. The HUNTER fires again. SHEBA falls.

CAST 3: And so Sheba dies with the sight of Dindi running to freedom in the bush. Under her lies the crushed body of Sipho. There are three bullets in her head – bullets fired by her enemy. But the hunter's aim was true: not one bullet touched the horn which would be sold for a king's ransom on the market. And her carcass? It would be left for the hyenas and vultures.

(Act 1)

15

- 15.1 Place the extract in context. (3)
- 15.2 Refer to line 1: 'Rubbish. I have a rifle. Land, pilot.'
- Explain how these lines reflect the Hunter's character and colonial attitude in the context of the play. (3)
- 15.3 Discuss the symbolic significance of Sheba's actions in the play as a whole. (3)
- 15.4 Critically discuss the playwright's use of 'CASTS' as a technique for highlighting the social and political landscapes in the play. (3)

EXTRACT 2

NONGENI: Who is that man? Was he not a powerful magician? 1

MAIDEN 2: Nongeni, we have lied to you. He was a cannibal and he would have eaten you if it were not for these people.

MAIDEN 3: Please forgive us for betraying you, but we had no choice.

MAIDEN 1: These necklaces we wear have a power over us, and we had to bring him food or be eaten ourselves. 5

NONGENI: How terrible!

SANGOMA: Foolish girls! Did you ever think to simply take the necklaces off? Just take them off! Did you want to be his slaves? No! Well, take off the necklaces and free yourselves. And you, Nongeni – go back to your village, face your punishment, and get on with living. You can decide if you will tell anyone what has happened to you. It is own decision. 10

SPIT, SHONGOLOLO, MASIPWE: And us? Now that we are cured, where must we go? What must we do?

SANGOMA: Hamba wena! Go and live your lives. Become fathers and mothers – grandparents if you will! – go and plough the lands, and build your homes, and forget the foolish ways of your past. Get on with life! Hambani! Hambani! 15

CAST 2: And my grandmother tells how they all went their separate ways to begin their lives afresh. How Nongeni married and had many children. How the three sisters became wise women and learned the ways of the spirits. And how the three orphans made homes of their own ... But that is another story, and this one is over. 20

(Act 1)

- 15.5 Critically assess how the sangoma’s advice to Nongeni and the others helps bring closure to the events of the play. (3)
- 15.6 Critically discuss the metaphorical role of the cannibal in the novel as a whole. (3)
- 15.7 Refer to lines 13–14: ‘And us? Now ... must we do?’
- If you were the director of a production of ‘Nongeni, The Rhino and The Cannibal’, how would you instruct the actors playing Spit, Shongololo and Masipwe to deliver these lines? Pay specific attention to their body language and tone of voice. Motivate your instructions. (3)
- 15.8 In your view, is the transformation of the three orphans credible in relation to the play’s exploration of redemption? Justify your response with close reference to the play as a whole. (4)

[25]

TOTAL SECTION C: [25]

[GRAND TOTAL: [80]