

EXAMINATION		NATIONAL SENIOR CERTIFICATE	
GRADE		12	
DATE		MAY/JUNE 2025	
SUBJECT		ENGLISH HOME LANGUAGE	
PAPER		2	
MARK TOTAL		80	
DURATION (HOURS)		2½ Hours	
NUMBER OF PAGES		42	



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 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 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 to answer.

SECTION A: POETRY

PRESCRIBED POETRY

Answer **ONLY** on **EITHER** the **2023 OR 2024** selection of poems you have studied at your school and omit the other poems. You may **NOT** answer on poems from both 2023 and 2024.

PRESCRIBED POETRY 2023

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

QUESTION NO.	QUESTION	MARKS	PAGE NO.
Question 1: <i>The Child Who Was Shot Dead At Nyanga By Soldiers</i>	Essay question	10	7 - 8
Question 2: <i>To My Father Who Died</i>	Contextual question	10	9 - 10
Question 3: <i>Weary Blues</i>	Contextual question	10	11 - 12
Question 4: <i>Aunt Jennifer's Tigers</i>	Contextual question	10	13

OR

PRESCRIBED POETRY 2024

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

QUESTION NO.	QUESTION	MARKS	PAGE NO.
Question 1: <i>The Morning Sun is Shining</i>	Essay question	10	14
Question 2: <i>Remember</i>	Contextual question	10	15
Question 3: <i>Poem of Return</i>	Contextual question	10	16
Question 4: <i>Vultures</i>	Contextual question	10	17 - 18

AND

UNSEEN POEM: Compulsory

QUESTION NO.	QUESTION	MARKS	PAGE NO.
Question 5: <i>Eating Poetry</i>	Contextual question	10	19

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>Diamond Boy</i>	Essay question	25	20
Question 7: <i>Diamond Boy</i>	Contextual question	25	20 - 22
Question 8: <i>The Picture of Dorian Gray</i>	Essay question	25	23
Question 9: <i>The Picture of Dorian Gray</i>	Contextual question	25	23 - 25
Question 10: <i>The Theory of Flight</i>	Essay question	25	26
Question 11: <i>The Theory of Flight</i>	Contextual question	25	26 - 28
Question 12: <i>The Swim Team</i>	Essay question	25	29
Question 13: <i>The Swim Team</i>	Contextual question	25	29 - 31

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 14: <i>Pygmalion</i>	Essay question	25	32
Question 15: <i>Pygmalion</i>	Contextual question	25	32 - 34
Question 16: <i>Hamlet</i>	Essay question	25	35
Question 17: <i>Hamlet</i>	Contextual question	25	35 - 38
Question 18: <i>District 6 and other plays – District 6</i>	Essay question	25	39
Question 19: <i>District 6 and other plays – Nongeni, the Rhino and the Cannibal</i>	Contextual question	25	39 - 42

***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.
(It is not necessary to add this checklist to your answer script)

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 - 13	1	
C	Drama:(Essay or Contextual)	14 - 19	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 2023

Answer any **TWO** of the following questions.

QUESTION 1: ESSAY QUESTION

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

The Child Who Was Shot Dead At Nyanga By Soldiers – Ingrid Jonker

- 1 The child is not dead
- 2 the child raises his fists against his mother
- 3 who screams Africa screams the smell
- 4 of freedom and heather
- 5 in the locations of the heart under siege

- 6 The child raises his fists against his father
- 7 in the march of the generations
- 8 who scream Africa scream the smell
- 9 of justice and blood
- 10 in the streets of his armed pride

- 11 The child is not dead
- 12 neither at Langa nor at Nyanga
- 13 nor at Orlando nor at Sharpeville
- 14 nor at the police station in Philippi
- 15 where he lies with a bullet in his head

- 16 The child is the shadow of the soldiers
- 17 on guard with guns saracens and batons
- 18 the child is present at all meetings and legislations
- 19 the child peeps through the windows of houses and into the
- 20 hearts of mothers
- 21 the child who just wanted to play in the sun at Nyanga is
- 22 everywhere
- 23 the child who became a man treks through all of Africa
- 24 the child who became a giant travels through the whole world

- 25 Without a pass



In 'The Child Who Was Shot Dead At Nyanga by Soldiers', the writer reveals the harsh realities of apartheid-era violence in South Africa, highlighting the people's resilience and determination in resisting oppression.

Discuss the validity of the above statement, making reference to the structure, symbolism and extended metaphor used in the poem. Your response should be a well-constructed essay of 250 - 300 words (1 - 1½ pages).

[10]



QUESTION 2: CONTEXTUAL QUESTION

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

To My Father Who Died – Dawn Garisch

1 On shimmering beaches you come to me
 2 and sit in the caves of my sockets,
 3 taking a long look out along the wash
 4 to where the sea breathes white and ash

5 seasoned with fish and salt.
 6 You are oblivious to views, cliffs
 7 and gulls in flight, unless they relate
 8 to where to cast, where to meditate.

9 Your eyes skim and skip, scanning
 10 the churned water and the lure within
 11 wanting to plunge into the rip where fish disperse
 12 like coins scattered, catching light.

13 Your sperm immersed, scattered,
 14 pearled within my mother’s cavern,
 15 fastened on her blood muscle
 16 some limpet days; then came the third daughter,

17 sea child, washed up like diviner’s shells
 18 and other flotsam fragments on your shores,
 19 fine lines cast by receding tides
 20 upon your palms, now ash to the wind.

21 That place, that interface where the fish emerge
 22 you have entered. I sit a while and watch
 23 the surface play and try to understand
 24 what moved you. I only see the view.

2.1 Refer to line 1: ‘On shimmering beaches you come to me’.

What does this opening line reveal about the speaker’s memories of her father?
 Provide TWO distinct ideas, in your response.

(2)

2.2 Refer to lines 6 - 8: ‘You are oblivious ... where to meditate.’

Explain how these lines illustrate the differing viewpoints of the daughter and father.

(2)



2.3 Refer to lines 13 - 16: 'Your sperm immersed ... some limpet days'.

Discuss the effectiveness of the metaphor in these lines. (3)

2.4 Refer to lines 17 - 20: 'sea child, washed ... to the wind.'

Critically discuss how the imagery in these lines reflects the speaker's sense of loss of her father. (3)

[10]



QUESTION 3: CONTEXTUAL QUESTION

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

The Weary Blues – Langston Hughes

1 Droning a drowsy syncopated tune,
 2 Rocking back and forth to a mellow croon,
 3 I heard a Negro play.
 4 Down on Lenox Avenue the other night
 5 By the pale dull pallor of an old gas light
 6 He did a lazy sway....
 7 He did a lazy sway....
 8 To the tune o' those Weary Blues.
 9 With his ebony hands on each ivory key
 10 He made that poor piano moan with melody.
 11 O Blues!
 12 Swaying to and fro on his rickety stool
 13 He played that sad raggy tune like a musical fool.
 14 Sweet Blues!
 15 Coming from a black man's soul.
 16 O Blues!
 17 In a deep song voice with a melancholy tone
 18 I heard that Negro sing, that old piano moan –
 19 "Ain't got nobody in all this world,
 20 Ain't got nobody but ma self.
 21 I's gwine to quit ma frownin'
 22 And put ma troubles on the shelf."
 23 Thump, thump, thump, went his foot on the floor.
 24 He played a few chords then he sang some more –
 25 "I got the Weary Blues
 26 And I can't be satisfied.
 27 Got the Weary Blues
 28 And can't be satisfied –
 29 I ain't happy no mo'
 30 And I wish that I had died."
 31 And far into the night he crooned that tune.
 32 The stars went out and so did the moon.
 33 The singer stopped playing and went to bed
 34 While the Weary Blues echoed through his head.
 35 He slept like a rock or a man that's dead.

3.1 Refer to lines 1 - 2: 'Droning a drowsy ... a mellow croon'.

What do these lines convey about the atmosphere of the scene?
 Provide TWO distinct ideas, in your response.

(2)



3.2 Refer to lines 11 and 16: 'O Blues!'

Explain the effectiveness of the repetition in these lines, in the context of the poem. (2)

3.3 Refer to line 10: 'He made that poor piano moan with melody.'

Critically discuss the significance of 'moan' in the context of the poem. (3)

3.4 Refer to lines 32 - 35: 'The stars went ... man that's dead.'

Comment on how the images in these closing lines effectively create a sense of finality. (3)

[10]

QUESTION 4: CONTEXTUAL QUESTION

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

Aunt Jennifer's Tigers – Andrian Riche

- 1 Aunt Jennifer's tigers prance across a screen,
- 2 Bright topaz denizens of a world of green.
- 3 They do not fear the men beneath the tree;
- 4 They pace in sleek chivalric certainty.

- 5 Aunt Jennifer's fingers fluttering through her wool
- 6 Find even the ivory needle hard to pull.
- 7 The massive weight of Uncle's wedding band
- 8 Sits heavily upon Aunt Jennifer's hand.

- 9 When Aunt is dead, her terrified hands will lie
- 10 Still ringed with ordeals she was mastered by.
- 11 The tigers in the panel that she made
- 12 Will go on prancing, proud and unafraid.

4.1 Refer to line 4: 'They pace in sleek chivalric certainty.'

What does this line convey about the tigers?

Provide TWO distinct ideas, in your response.

(2)

4.2 Refer to lines 5 - 6: 'Aunt Jennifer's fingers ... hard to pull.'

Explain how this imagery reflects Aunt Jennifer's emotional state.

(2)

4.3 Refer to lines 7 - 8: 'The massive weight ... Aunt Jennifer's hand.'

Discuss the symbolic effectiveness of the wedding band, in the context of the poem.

(3)

4.4 Refer to lines 9 - 12: 'When Aunt is ... proud and unafraid.'

Comment on how the contrasting images in these lines create a sense of ultimate triumph.

(3)

[10]

OR

SECTION A: POETRY**PRESCRIBED POETRY 2024**

Answer any TWO of the following questions.

QUESTION 1: ESSAY 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?

In 'The Morning Sun is Shining', the writer juxtaposes the vibrancy of nature with her deep sense of personal loss and isolation.

Discuss the validity of the above statement, making reference to the diction, imagery and tone used in the poem. Your response should be a well-constructed essay of 250 - 300 words (1 - 1½ pages).

[10]

QUESTION 2: CONTEXTUAL QUESTION

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

Remember – Christina Rossetti

1 Remember me when I am gone away,
 2 Gone far away into the silent land;
 3 When you can no more hold me by the hand,
 4 Nor I half turn to go yet turning stay.
 5 Remember me when no more day by day
 6 You tell me of our future that you plann'd:
 7 Only remember me; you understand
 8 It will be late to counsel then or pray.
 9 Yet if you should forget me for a while
 10 And afterwards remember, do not grieve:
 11 For if the darkness and corruption leave
 12 A vestige of the thoughts that once I had,
 13 Better by far you should forget and smile
 14 Than that you should remember and be sad.

2.1 Account for the writer's use of the words 'Remember me' (lines 1 and 5).
 Provide TWO distinct ideas, in your response. (2)

2.2 Refer to lines 1 - 2: 'Remember me when ... the silent land'.
 Explain how the diction in these lines contribute to the overall tone of the poem. (2)

2.3 Refer to lines 7 - 10: 'Only remember me ... do not grieve'.
 Discuss how these lines reflect the writer's change in attitude toward death and remembrance. (3)

2.4 Refer to lines 13 - 14: 'Better by far ... and be sad.'
 Comment on how the language in these closing lines effectively conveys the speaker's transcendence through the triumph of love. (3)

[10]

QUESTION 3: CONTEXTUAL QUESTION

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

Poem of Return – Joffrey Rocha

1 When I return from the land of exile and silence,
 2 do not bring me flowers.

3 Bring me rather all the dews,
 4 tears of dawns which witnessed dramas.
 5 Bring me the immense hunger for love
 6 and the plaint of tumid sexes in star-studded night.
 7 Bring me the long night of sleeplessness
 8 with mothers mourning, their arms bereft of sons.
 9 When I return from the land of exile and silence,
 10 no, do not bring me flowers ...

11 Bring me only, just this
 12 the last wish of heroes fallen at day-break
 13 with a wingless stone in hand
 14 and a thread of anger snaking from their eyes.

3.1 Refer to line 2: 'do not bring me flowers.'

What does this line convey about the speaker's feelings upon returning from exile?
 Provide TWO distinct ideas, in your response. (2)

3.2 Refer to line 7: 'Bring me the long night of sleeplessness'.

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

3.3 Refer to lines 11 - 12: 'Bring me only, ... fallen at day-break'.

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

3.4 Refer to lines 3 - 6: 'Bring me rather ... in star-studded night.'

Critically discuss how the diction in these lines conveys the intensity of the speaker's memories from his time in exile. (3)

[10]



QUESTION 4: CONTEXTUAL QUESTION

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

Vultures – Chinau 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 bone 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 things in its bowel. Full
 17 gorged they chose their roost
 18 keeping the hollowed remnant
 19 in easy range of cold
 20 telescopic eyes ...
 21 Strange
 22 indeed how love in other
 23 ways so particular
 24 will pick a corner
 25 in that charnel-house
 26 tidy it and coil up there, perhaps
 27 even fall asleep – her face
 28 turned to the wall!
 29 ... Thus the Commandant at Belsen
 30 Camp going home for
 31 the day with fumes of
 32 human roast clinging
 33 rebelliously to his hairy
 34 nostrils will stop
 35 at the wayside sweet-shop
 36 and pick up a chocolate
 37 for his tender offspring
 38 waiting at home for Daddy's return ...
 40 Praise bounteous
 41 providence if you will
 42 that grants even an ogre



43 a tiny glow-worm
 44 tenderness encapsulated
 45 in icy caverns of a cruel
 46 heart or else despair
 47 for in every germ
 48 of that kindred love is
 49 lodged the perpetuity
 50 of evil.

4.1 Refer to lines 1 - 2: 'In the greyness ... of one despondent'.

What do these lines convey about the overall tone of the poem?

Provide TWO distinct ideas, in your response.

(2)

4.2 Refer to lines 5 - 8: 'perching high on ... to his mate'.

Explain how the diction in these lines enhances the portrayal of the vultures.

(2)

4.3 Refer to lines 29 - 32: '... Thus the Commandant ... human roasts clinging'.

Discuss the effectiveness of the contrasting images of the Commandant in these lines.

(3)

4.4 Refer to lines 40 - 50: 'Praise bounteous providence ... perpetuity of evil.'

Critically discuss how these concluding lines effectively convey the overall message of the poem.

(3)

[10]

AND



QUESTION 5: UNSEEN POETRY - COMPULSORY QUESTION

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

Eating Poetry – Mark Strand

- 1 Ink runs from the corners of my mouth.
- 2 There is no happiness like mine.
- 3 I have been eating poetry.

- 4 The librarian does not believe what she sees.
- 5 Her eyes are sad
- 6 and she walks with her hands in her dress.

- 7 The poems are gone.
- 8 The light is dim.
- 9 The dogs are on the basement stairs and coming up.

- 10 Their eyeballs roll,
- 11 their blond legs burn like brush.
- 12 The poor librarian begins to stamp her feet and weep.

- 13 She does not understand.
- 14 When I get on my knees and lick her hand,
- 15 she screams.

- 16 I am a new man.
- 17 I snarl at her and bark.
- 18 I romp with joy in the bookish dark.

5.1 Refer to lines 1 - 3. 'Ink runs from ... been eating poetry.'

What do these lines convey about the speaker's relationship with poetry?
Provide TWO distinct ideas, in your response.

(2)

5.2 Refer to lines 8 - 9. 'The light is ... and coming up.'

Explain how these lines contribute to the tension that builds up in the poem.

(2)

5.3 Refer to lines 13 - 14: 'She does not ... lick her hand'.

Discuss how the speaker's behaviour in these lines reinforces his attitude toward poetry.

(3)

5.4 Refer to line 18: 'I romp with joy in the bookish dark.'

Critically discuss how the juxtaposition in these lines enriches the message of the poem.

(3)

[10]

TOTAL SECTION A: [30]



AND

SECTION B: NOVEL - *DIAMOND BOY*, 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 6: ESSAY QUESTION

'... there are spies everywhere and if those boys are reported to the syndicate bosses, or if they catch them selling diamonds ... Well, I've heard terrible things.' – The Driver

In a well-developed essay of 400 - 450 words (2 - 2 ½ pages), critically discuss how the pursuit of diamonds demonstrates the destructive nature of greed among the characters in the novel.

[25]

OR

QUESTION 7: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT 1

If you were caught with stones, you were arrested, thrown in a police van and never seen again. 1

Remembering my own advice to Arves, I slung the bag more casually over my shoulder and tried to ignore the slow-moving, silent blue light. And then I noticed a reflection in the shop window. 5

A scruffy boy with legs and arms brushed with grey stared silently at me, reminding me of those boys on the side of a highway forming the shape of a diamond with their fingers. But this was me. I had become a *mailasha* – a smuggler of diamonds – just like those boys in the long grass. The words of the driver returned to me: "... signing their death warrants by sticking their necks out. They'll be dead in a week." 10

I shivered and scanned the street for Arves.

He had moved to a woman who was draped across the bonnet of a car. He offered her something, which she looked at with interest before slipping into her brassiere. Then she handed him her ice-cream cone and pointed to a man with a nest of fat dreadlocks, who was lounging on a sofa in the back of a brand-new Nissan pickup. Arves walked over to his open-air office and hiked himself up onto the open tailgate, winging his legs and licking his ice cream as if he were on holiday. 15

(Chapter 13)

7.1 Place the extract in context. (3)

7.2 Refer to lines 1 - 4: 'If you were ... silent blue light.'

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

7.3 Refer to lines 6 - 8: 'A scruffy boy... I had become a *mailasha* –'.

Discuss the significance of Patson's self-revelation that he had become a '*mailasha*'. (3)

7.4 Refer to lines 17 - 19: 'Arves walked over ... were on holiday.'

Critically discuss how these lines influence your attitude toward Arves. (3)

EXTRACT 2

Commander Jesus studied our footprints in the sand. He stood up slowly, scanning the bushes that ran the length of the river bank. He was so close I could see the hard line of his mouth twitch with displeasure. He wore jeans and a T-shirt, a pair of binoculars around his neck; only his army boots and rifle marked him as a soldier. The trembling began in my arms and quickly spread. I could not tear my eyes off him. He tilted his head, as if listening for my heartbeat.

Then one of his men spotted the final group of border jumpers struggling ashore. Commander Jesus hitched his rifle onto his shoulder, raised his binoculars and carefully studied each of the people as they made their way through the shallow waters on the South African side, and he headed towards the *Ghuma-ghuma*'s latest prey.

"Now!" whispered Lennox. "Let's go."

I could not move until Boubacar grabbed my good leg and pulled me.

"You said I would be safe in South Africa," I stammered, gasping, strangled by panic. Boubacar scooped me onto his back, but my trembling grew worse. Those mirrored glasses - the hands on my shoulders - the snake-smile. "You are free to go, boy. Run!" The explosion. [...]

"This is the first park," Lennox said. "There is great danger beyond this fence. We must run now for two hours." [...]

"What about Patson?" asked Innocent. "He can't run."

"I will carry him," replied Boubacar.

I felt the others' fear, but none of them seemed to realise that the real danger was following us.

(Chapter 28)



- 7.5 Account for Patson's having only one 'good leg' (line 14). (3)
- 7.6 Discuss the reasons for Commander Jesus' presence at the river crossing and the effect these have on Patson. (3)
- 7.7 Do you agree that Boubacar serves as a moral compass to Patson? Motivate your response. (3)
- 7.8 In your view, is Patson justified in thinking that he would be safe in South Africa? 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 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 8: ESSAY QUESTION

‘You have killed my love. You used to stir my imagination. Now you don't even stir my curiosity. You simply produce no effect. ... You are shallow and stupid.’ – Dorian Gray

In a well-developed essay of 400 - 450 words (2 - 2 ½ pages), critically discuss how Sybil Vane’s relationship with Dorian Gray serves as a catalyst for his emotional and moral degradation.

[25]

OR

QUESTION 9: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT 1

He felt that the time had really come for making his choice. Or had his choice 1
already been made? [...] Eternal youth, infinite passion, pleasures subtle and secret,
wild joys and wilder sins – he was to have all these things. The portrait was to bear
the burden of his shame: that was all.

A feeling of pain crept over him as he thought of the desecration that was in store 5
for the fair face on the canvas. Once, in boyish mockery of Narcissus, he had kissed,
or feigned to kiss, those painted lips that now smiled so cruelly at him. Morning after
morning he had sat before the portrait wondering at its beauty, almost enamoured
of it, as it seemed to him at times. Was it to alter now with every mood to which he
yielded? Was it to become a monstrous and loathsome thing, to be hidden away in 10
a locked room, to be shut out from the sunlight that had so often touched to brighter
gold the waving wonder of its hair? The pity of it! the pity of it!

For a moment, he thought of praying that the horrible sympathy that existed
between him and the picture might cease. It had changed in answer to a prayer;
perhaps in answer to a prayer it might remain unchanged. And yet, who, that knew 15
anything about life, would surrender the chance of remaining always young,
however fantastic that chance might be, or with what fateful consequences it might
be fraught?

(Chapter 8)



- 9.1 Place the extract in context. (3)
- 9.2 Refer to lines 1 - 2: 'He felt that ...already been made?'
Describe how these lines reflect Dorian Gray's internal conflict. (3)
- 9.3 Refer to lines 6 - 7: 'Once, in boyish ... cruelly at him.'
By drawing on your knowledge of the novel as a whole, discuss the significance of Narcissus in relation to Dorian Gray. (3)
- 9.4 Refer to lines 14 - 15: 'It had changed ... might remain unchanged.'
Critically discuss how external influences affect Dorian's belief that he can control the changes that occur in the portrait. (3)

EXTRACT 2

His eye fell on the yellow book that Lord Henry had sent him. What was it he 1
wondered. [...]

It was a novel without a plot and with only one character, being, indeed, simply a
psychological study of a certain young Parisian who spent his life trying to realize in 5
the nineteenth century all the passions and modes of thought that belonged to every
century except his own, and to sum up, as it were, in himself the various moods
through which the world-spirit had ever passed, loving for their mere artificiality those
renunciations that men have unwisely called virtue, as much as those natural
rebellions that wise men still call sin. [...] There were in it metaphors as monstrous 10
as orchids and as subtle in colour. The life of the senses was described in the terms
of mystical philosophy. One hardly knew at times whether one was reading the
spiritual ecstasies of some mediaeval saint or the morbid confessions of a modern
sinner. It was a poisonous book. The heavy odour of incense seemed to cling about
its pages and to trouble the brain. The mere cadence of the sentences, the subtle 15
monotony of their music, so full as it was of complex refrains and movements
elaborately repeated, produced in the mind of the lad, as he passed from chapter to
chapter, a form of reverie, a malady of dreaming, that made him unconscious of the
falling day and creeping shadows. [...]

"I am so sorry, Harry," he cried, but really it is entirely your fault. That book you 20
sent me so fascinated me that I forgot how the time was going."

"Yes, I thought you would like it," replied his host, rising from his chair.

"I didn't say I liked it, Harry. I said it fascinated me. There is a great difference."

(Chapter 10)

- 9.5 Discuss the influence of Lord Henry in the development of the story. (3)
- 9.6 Refer to lines 3 - 9: 'It was a ... still call sin.'
Explain how Dorian Gray mirrors the character of the 'young Parisian' in the novel
being described. (3)



9.7 Refer to lines 9 - 10: 'There were in ... subtle in colour.'

Critically discuss how the imagery in these lines reflects a central theme in the novel. (3)

9.8 When Basil realises the impact that the portrait has had on Dorian, he feels a deep sense of responsibility and guilt.

In your view, does Basil's guilt significantly shape his actions and relationship with Dorian? Justify your response, by drawing on your knowledge of the novel as a whole. (4)

[25]

TOTAL SECTION B: [25]

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 10: ESSAY QUESTION

‘Evil does not discriminate. It visits all of us with equal opportunity.’ – Jestina

In a well-developed essay of 400 - 450 words (2 - 2 ½ pages), critically discuss the extent to which the author uses personal and historical narratives to reflect the complexities of life in ‘The Theory of Flight’.

[25]**OR****QUESTION 11: CONTEXTUAL QUESTION**

Read the extracts below and answer the questions that follow.

EXTRACT 1

Not allowing herself to think too much about what she was doing, Kuki had taken the photograph of the son she did not recognise and thrown it into the fireplace. She had watched as the photograph contorted and the image blistered and distorted before it burnt to ashy nothingness. The burning of that photograph was the only thing she did after the death of her beautiful, golden-haired boy that did not feel like a betrayal. 5

Perhaps her many betrayals would not have seemed so great had Vida de Villiers not become a vagabond. He too had loved her son. He too had lost him. He, however, had chosen not to carry on without him, choosing instead to vacate the world in his own unique way. Whenever she saw Vida on the street, wrapped in his unrelenting pain and unbearable sadness, resolutely refusing to propel his life forward, so far removed from everyone around him, even as he pushed his Scania pushcart among them, she envied him for having found a way not to betray the beautiful, golden-haired boy that he had loved. She envied him for his bravery. She always stopped to look at him, fascinated by his ability to do what she could not do, and that was what she was doing when she sent a girl in a blue and white uniform flying through the air. 10 15

(Book One Part IV - Teleology: Kuki)

- 11.1 Place the extract in context. (3)
- 11.2 Refer to lines 1 - 3: 'Kuki had taken ... into the fireplace.'
- Discuss how Kuki's actions in these lines contribute to the development of her character. (3)
- 11.3 Discuss the significance of the 'Scania pushcart' (line 13) in the novel as a whole. (3)
- 11.4 Refer to lines 13 - 14: '... she envied him ... he had loved.'
- Critically discuss the irony in Kuki's envy of Vida in light of her perception of his grief. (3)

EXTRACT 2

Next thing Genie knows she is standing on the carcass of an abandoned car, Brown Car, surrounded by a field of sunflowers. She has Penelope in the crook of her right arm and Specs in the crook of her left arm. Penelope and Specs join her in looking over the hazy blue hills in the distance. The sunflowers turn their heads towards the hazy blue hills as well and wait patiently with them. Together they watch as Genie's parents become a giant pair of silver wings that take to the skies and turn into a flash of light and colour as they glint and gleam in the sunlight. The giant wings become smaller and smaller until finally they are a mere speck in the azure sky. And then, as if by magic, the tiny speck turns into nothingness and her parents vanish. 10

Genie is still in the safety of the sunflowers when she sees two army trucks drive up the dirt road and make their way towards the Beauford Farm and Estate compound. In the army trucks are *sojas* carrying very real AK-47s and wearing garish red berets. Soon after the *sojas*' arrival, she hears incessant screams, intermittent rat-a-tat-tats, incoherent voices shouting, and incomprehensible voices wailing. She smells flesh burning ... not mouthwatering, but nauseating ... definitely not something edible ... not an animal that you eat ... a different kind of animal ... a human being ... someone. Someone is burning. 15

And then suddenly it is all over. No screams. No rat-a-tat-tats. No voices shouting. No voices wailing. But still the smell of burning human flesh. 20

She hears the army trucks come back down the dirt road. One of the trucks stops next to the sunflower field. ...The truck starts up again and the boots start their shuffle ... stop ... hesitate.

The sun has begun to set on the horizon, marking the end of the day. Genie knows that all the days that break henceforth will never be felt the same way. 25

(Book Two Part I - Epistemology: Genie)



11.5 Refer to lines 14 - 16: 'Soon after the ... incomprehensible voices wailing.'

Explain how the depiction of the *sojas* enhances the historical narrative of the novel. (3)

11.6 Critically discuss the symbolism of the sunflowers in the novel as a whole. (3)

11.7 Refer to line 25: 'The sun has ... of the day.'

Comment on the extent to which these lines signify a transformation in Genie's life. (3)

11.8 In your view, is the setting of Beauford Farm significant in contributing to a central theme of the novel? 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 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 12: ESSAY QUESTION

‘WINNERS NEVER QUIT; QUITTERS NEVER WIN.’ – Ketiwe.

In a well-developed essay of 400 - 450 words (2 - 2 ½ pages), critically discuss the extent to which the author explores the complexities of ‘winning’ in an inequitable society.

[25]

OR

QUESTION 13: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT 1

Don’t get me wrong, I love my mother but it’s just me and her, no one else. 1
They don’t have any random people subletting rooms in their flat; it’s just them. I
loved sitting in their lounge listening to Elodie and Pierre argue with each other,
French and English mingling comfortably, over what to watch next on TV, while
smelling the spicy stew their mom is making in the kitchen. Having a family like 5
theirs is one of my life goals.

“You know, I have an extra bedspread if you want one,” Rey says as she
steps back into the room, interrupting my thoughts. I look down at the stiff white
sheets covering me; they have been a constant reminder that I am different and
I’ve been yearning to get a bedspread – it doesn’t even need to have a thread 10
count, it just needs to be colourful – but now that Rey is offering me one, it makes
me uncomfortable. It’s like if we are going to be friends, I can’t be the scholarship
girl. Maybe I’m being paranoid. Whatever it is, it unsettles me.

“Thanks, I’ll think about it,” I respond with a forced smile.

When I fall asleep, I don’t dream about swimming or failing at the swim meet. 15
Instead, I dream about Pierre, Elodie and me sprinting to the ice-cream truck with
coins jangling in our pockets, and I wake up longing for my old, simpler life.

(Chapter 6)

- 13.1 Account for Khetiwe’s reluctance in accepting Rey’s offer of a bedspread. (3)
- 13.2 Refer to line 14: ‘Thanks, I’ll think ... a forced smile.’
Explain how the portrayal of Khethiwe’s forced smile reflects her emotional state. (3)
- 13.3 By drawing on your knowledge of the novel as a whole, discuss the extent to which Pierre influences Khetiwe’s personal growth. (3)
- 13.4 Refer to line 17: ‘... I wake up longing for my old, simpler life.’
Critically discuss the irony in Khetiwe's longing for a simpler life. (3)

EXTRACT 2

When she spots me, she gives me a quizzical look – did you get rid of the graffiti? [...] 1

“Something happened. Something bad happened.” [...] 1

“I did something.”

Rey grabs my shoulders and shakes them. “What did you do? Spit it out.” 5
I take a deep breath and say, “I was so angry when I saw those words that in a moment of rage I wrote something on the back of the door too.”

Rey’s jaw drops open. She is completely silent for a moment and then she says in a barely-there whisper, “What did you write?”

I tell her. 10

She claps her hand over her mouth.

“Are you completely insane? We need to get rid of it right now. I’m not even joking. You’re going to be expelled.” She grabs my arm and tries to move us towards the door, but I pull back. “There’ll be so many girls in the bathroom ’cos it’s the end of the day. We need to get in there before anyone else sees it and reports it.” [...] 15

The nail polish remover is useless here, we don’t even need to unscrew the lit and dab it on the door, because there is no graffiti there. We stare at the pure white surface in disbelief.

“What the ...?” 20

“It’s gone,” I say, as I touch the door in the precise location where I had contaminated it with foul words.

“Damn. Now what?” Rey asks.

“I don’t know whether I should be relieved or worried that it’s no longer here,” I say. “If it wasn’t us who cleaned it off, then who was it?” 25

(Chapter 29)

- 13.5 Place this extract in context. (3)
- 13.6 Refer to lines 17 - 25: ‘The nail polish ... who was it?’
Drawing on your knowledge of the novel as a whole, discuss the circumstances surrounding the removal of Khetiwe’s graffiti from the bathroom door. (3)



13.7 Critically discuss how Rey's relationship with Khetiwe influences your attitude toward Rey. (3)

13.8 Refer to lines 6 - 7: 'I was so ... the door too.'

In your view is Khetiwe's retaliation of vandalism justifiable? Justify your response by drawing on the novel as a whole. (4)

[25]

TOTAL SECTION B: [25]

AND

SECTION C: DRAMA - *PYGMALION*, George Bernard Shaw

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 14: ESSAY QUESTION

'I am a common ignorant girl ... I'm not a lady, I'm just a girl.' – Eliza.

Critically discuss the validity of Eliza's self-assessment that her newfound independence is merely an illusion shaped by societal expectations. Your response must take the form of a well-constructed essay of 400 - 450 words (2 - 2 ½ pages). **[25]**

OR

QUESTION 15: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT 1	
MRS. HIGGINS But on what terms? Is she a servant? If not, what is she?	1
PICKERING [slowly] I think I know what you mean, Mrs. Higgins.	
HIGGINS Well, dash me if I do! I've had to work at the girl every day for months to get her to her present pitch. Besides, she's useful. She knows where my things are, and remembers my appointments and so forth.	5
MRS. HIGGINS How does your housekeeper get on with her?	
HIGGINS Mrs. Pearce? Oh, she's jolly glad to get so much taken off her hands; for before ELIZA came, she had to have to find things and remind me of my appointments. But she's got some silly bee in her bonnet about Eliza. She keeps saying "You don't think, sir": doesn't she, Pick?	10
PICKERING Yes: that's the formula. "You don't think, sir." That's the end of every conversation about Eliza.	
HIGGINS As if I ever stop thinking about the girl and her confounded vowels and consonants. I'm worn out thinking about her, ...	

MRS. HIGGINS	
You certainly are a pretty pair of babies, playing with your live doll.	15
HIGGINS	
Playing! The hardest job I ever tackled: make no mistake about that, mother. But you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul.	20
	(Act 3)

- 15.1 Place the extract in context. (3)
- 15.2 Refer to lines 3 - 4: 'Well, dash me ... Besides, she's useful.'
- Explain how these lines illustrate the objectification of Eliza within the play. (3)
- 15.3 Refer to line 15: 'You certainly are a pretty pair of babies, playing with your live doll.'
- Discuss how the metaphor in this line reflects Mrs. Higgins' views on Higgins's arrangement with Eliza. (3)
- 15.4 Refer to lines 17 - 20: 'But you have ... soul from soul.'
- Critically discuss how these lines highlight the theme of language and social divide, in the play as a whole. (3)

EXTRACT 2	
HIGGINS	
You won my bet! You! Presumptuous insect! I won it. What did you throw those slippers at me for?	1
ELIZA	
Because I wanted to smash your face. I'd like to kill you, you selfish brute. Why didn't you leave me where you picked me out of--in the gutter? You thank God it's all over, and that now you can throw me back again there, do you? [She crimps her fingers, frantically].	5
HIGGINS	
[looking at her in cool wonder] The creature is nervous, after all.	
ELIZA	
[gives a suffocated scream of fury, and instinctively darts her nails at his face]!	
HIGGINS	
[catching her wrists] Ah! would you? Claws in, you cat. How dare you show your temper to me? Sit down and be quiet. [He throws her roughly into the easy-chair].	10

ELIZA

[crushed by superior strength and weight] What's to become of me? What's to become of me?

HIGGINS

How the devil do I know what's to become of you? What does it matter what becomes of you? 15

ELIZA

You don't care. I know you don't care. You wouldn't care if I was dead. I'm nothing to you--not so much as them slippers.

HIGGINS

[thundering] Those slippers.

ELIZA

[with bitter submission] Those slippers. I didn't think it made any difference now. 20

[A pause. ELIZA hopeless and crushed. HIGGINS a little uneasy.]

HIGGINS

[in his loftiest manner] Why have you begun going on like this? May I ask whether you complain of your treatment here?

(Act 4)

15.5 Refer to lines 1 - 3: 'You won my ... you selfish brute'.

Explain how these lines highlight the complexities in Eliza and Higgins's relationship, at this stage of the play. (3)

15.6 Discuss the symbolic significance of the slippers in the context of the play as a whole. (3)

15.7 Refer to lines 20 - 21: 'Those slippers. I didn't think it made any difference now.'

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

15.8 In your view, is Eliza's emotional response at the conclusion of her English lessons justifiable? Justify your response by drawing on your knowledge of the play as a whole. (4)

[25]

TOTAL SECTION C: [25]

OR

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 a **CONTEXTUAL** question. You may **NOT** answer two essays or two contextual questions.

QUESTION 16: ESSAY QUESTION

‘There is nothing either good or bad, but thinking makes it so.’ – Hamlet

Critically discuss the validity of Hamlet’s assessment of morality in the play. Your response must take the form of a well-constructed essay of 400 - 450 words (2 - 2 ½ pages).

[25]

OR

QUESTION 17: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

EXTRACT 1	
GUILDENSTERN	
My lord, we were sent for.	1
HAMLET	
I will tell you why. So shall my anticipation prevent your discovery, and your secrecy to the King and Queen moult no feather. I have of late--but wherefore I know not--lost all my mirth, forgone all custom of exercises; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory, this most excellent canopy, the air, look you, this brave o’erhanging firmament, this majestic roof fretted with gold fire, why, it appears no other thing to me than a foul and pestilent congregation of vapours. What a piece of work is a man! how noble in reason! how infinite in faculty! In form and moving how express and admirable! in action how like an angel! in apprehension how like a god! The beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust? Man delights not me: no, nor woman neither, though by your smiling you seem to say so.	5 10 15 20

ROSENCRANTZ
 My lord, there was no such stuff in my thoughts.

HAMLET
 Why did you laugh, then, when I said 'Man delights not me'?

ROSENCRANTZ
 To think, my lord, if you delight not in man, what
 Lenten entertainment the players shall receive from
 you: we coted them on the way; and hither are they
 coming, to offer you service. 25

(Act 2 Scene 2)

- 17.1 Place the extract in context. (3)
- 17.2 Refer to lines 4 - 8: 'I have of ... a sterile promontory'.
 Explain how the imagery in these lines conveys Hamlet's sense of disillusionment
 with the world. (3)
- 17.3 Discuss the significance of 'the players' (line 24) in the play as a whole. (3)
- 17.4 In your view, are Guildenstern and Rosencrantz trustworthy friends to Hamlet?
 Motivate your response by drawing on your knowledge of the play as a whole. (3)

EXTRACT 2

HAMLET
 Come, for the third, Laertes. You do but dally; 1
 I pray you, pass with your best violence;
 I am afeard you make a wanton of me.

LAERTES
 Say you so? come on.
They play

OSRIC
 Nothing neither way. 5

LAERTES
 Have at you now!
*LAERTES wounds HAMLET; then in scuffling, they change rapiers, and HAMLET
 wounds LAERTES*

CLAUDIUS
 Part them; they are incensed.

HAMLET
 Nay, come, again.
QUEEN GERTRUDE falls

OSRIC
 Look to the queen there, hot!

HORATIO
 They bleed on both sides. How is it, my lord? 10



OSRIC How is't, Laertes?	
LAERTES Why, as a woodcock to my own springe, Osric; I am justly kill'd with mine own treachery.	
HAMLET How does the queen?	
CLAUDIUS She swoons to see them bleed.	15
GERTRUDE No, no, the drink, the drink--O my dear Hamlet,-- The drink, the drink! I am poison'd! <i>Dies</i>	
HAMLET O villainy! Ho! let the door be lock'd! Treachery! Seek it out.	
LAERTES It is here, Hamlet: Hamlet, thou art slain; No medicine in the world can do thee good; In thee there is not half an hour of life; The treacherous instrument is in thy hand, Unbated and envenom'd: The foul practise Hath turned itself on me lo, here I lie, Never to rise again: Thy mother's poison'd. I can no more: The king, the king's to blame.	20 25
HAMLET The point!--envenom'd too! Then, venom, to thy work. <i>Stabs KING CLAUDIUS</i>	
ALL Treason! treason!	30
(Act 5 Scene 2)	

17.5 Account for the duel that takes place between Hamlet and Laertes. (3)

17.6 Discuss the role of Osric in the play as a whole. (3)

17.7 Refer to lines 16 - 17: 'No, no, the drink, ... I am poison'd!'

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



17.8 In your view, do Hamlet's actions at this stage of the play demonstrate a significant shift in his character? Justify your response by drawing on your knowledge of the play as a whole.

(4)

[25]

TOTAL SECTION C: [25]

OR

SECTION C: DRAMA - *DISTRICT 6 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 18: ESSAY QUESTION (*NONGENI, THE RHINO AND THE CANNIBAL, Michael Williams*)

'... but her story is not yet over. Her story belongs to all of us, for we must keep her alive to become as strong and powerful as the earth itself.' – Cast

Critically discuss how Michael Williams has used the significance of storytelling to explore themes of identity and heritage. Your response must take the form of a well-constructed essay of 400 - 450 words (2 - 2 ½ pages).

[25]

OR

QUESTION 19: CONTEXTUAL QUESTION (*DISTRICT 6, David Kramer*)

Read the extracts below and answer the questions that follow.

EXTRACT 1	
MARY Doesn't matter what he says, I'm not singing with him any more.	1
CASSIEM Ag, Mary, don't be like that, man.	
MARY Tell him to go, Dêrra. He's a liar...	
SANDY <i>catches up with</i> CASSIEM.	
SANDY Cassiem!	
MARY ... and a cheat!	5
HENRY But what about the trophy, Mary?	
MARY Dêrra wants to win the trophy today, nè. Hiesa. Vat dit. Dê. Hie's my music. And the words. Alles. Take it and give it to him. Tell him to go sing with her. I'm sure she can do better than me. <i>CASSIEM looks at the sheets of music that flutter to his feet.</i>	
CASSIEM What can I say? If you want me, I'll be at the track.	10



<i>HENRY sits down on the steps, looking bewildered. NINES sits next to him.</i>	
NINES	
Moenie worry nie, Uncle Henry. You can make a place there on your mantelpiece! Al 'aai trophies kô huistoe, my broer!	
CASSIEM	
Jy kan darem lekker brag, nè. You can ma' take all the trophies my broer. I'm going for the big one.	
NINES	
Oh. An' dis? (<i>Indicating SANDY</i>) Just a consolation prize?	15
CASSIEM	
Watch it, Nines.	
SANDY	
Let's go, Cassiem. He's just trying to cause trouble.	
NINES	
Ja, go. Run away. Fool yourself, but you can't fool me. Dere's a big difference between macaroni an' polony.	
CASSIEM	
Meaning?	20
NINES	
Djy's phoney. Just because you hang around with a Milky Bar doesn't make you better than us.	
SANDY	
Come on, Cassiem. Just ignore him.	
NINES	
(<i>TO SANDY</i>) Ja, ignore me. To you, I'm nothing. Just another coloured boy. A skollie ...	25
CASSIEM	
Naai! Your problem is you're blind! Your gedagtes are stuck here in the District.	
(Act 2 Scene 1)	

- 19.1 Place the extract in context. (3)
- 19.2 Refer to line 1: 'Doesn't matter what ... him any more.'
- Explain how this line highlights the tension between Mary and Cassim. (3)
- 19.3 Refer to lines 21 - 22: 'Djy's phoney. Just ... better than us.'
- Discuss the significance of the diction used by Nines in the context of the play as a whole. (3)
- 19.4 Refer to lines 26 - 27: 'Your problem is ... in the District.'
- Critically discuss how Cassiem's accusation highlights a central theme in the play. (3)

**EXTRACT 2**

GOLDMAN: So? So? What you want me to do? Pretend the boy's not coloured? 1
 Are you *meshuge*? Gimme a break. Can I help it if the song's on the hit parade?
 You should be so lucky. I've got a hit song on my hands, and you telling me I
 must apply for a permit. No ... no ... it's not the way I do business.
He bangs down the phone.

HESTER: Mister Goldman? Mister Goldman busy? 5

GOLDMAN: It can wait. Come in. Sit down. Some tea? So what can I do for you?

HESTER: Just some advice. We got a love letter, Mister Goldman.

GOLDMAN: A love letter?

HESTER: From the Board.

GOLDMAN: Oi! The so-called Department of Community Development. 10

HESTER: Ja. They saying that we have to vacate the premises. That they have
 alternative accommodation for us in Bonteheuwel.
 Henry says it's so small you can't even change your mind in it.
 [...]

GOLDMAN: Ja. You see, what this is ... is um ... just an offer. I don't think you 15
 have to accept it.
 [...]

GOLDMAN: How are things with Mary?

HESTER: Ag, you know. She'll be okay. I see Cassiem's doing well, hey. New
 record and everything.

GOLDMAN: Talented boy.

HESTER: Mister Goldman mus' jus' be careful. You know how the people talk. 20

GOLDMAN: I don't follow you?

HESTER: Your granddaughter. She seem to spend a lot of time with Cassiem.
 Won't be long and the police will be breathing down their necks.

(Act 2 Scene 2)

19.5 Refer to lines 1 - 3: 'Pretend the boy's ... be so lucky. '

How does Goldman's comment in these lines reflect the racial issues of the time? (3)

19.6 Refer to line 7: 'We got a love letter, Mister Goldman.'

Comment on the irony of Hester's description of the eviction notice as a 'love letter'. (3)



19.7 Refer to line 20: 'Mister Goldman mus' jus' be careful.'

If you were the director of a production of 'District 6', how would you instruct the actor playing Hester to deliver these lines? Pay specific attention to body language and tone in your response. Motivate your instructions. (3)

19.8 In your view, does Goldman genuinely care about the impact of forced removals on Hester and her family? Justify your response by drawing on your knowledge of the play as a whole. (4)

[25]

TOTAL SECTION C: [25]

[GRAND TOTAL: [80]