

| <b>EXAMINATION</b>     | <b>NATIONAL SENIOR CERTIFICATE</b> |
|------------------------|------------------------------------|
| <b>GRADE</b>           | 12                                 |
| <b>DATE</b>            | NOVEMBER 2024                      |
| <b>SUBJECT</b>         | ENGLISH HOME LANGUAGE              |
| <b>PAPER</b>           | 2                                  |
| <b>TOTAL</b>           | 80                                 |
| <b>DURATION</b>        | 2½ Hours                           |
| <b>NUMBER OF PAGES</b> | 43                                 |



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.

## 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.

#### **PRESCRIBED POETRY 2023**

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

| QUESTION NO.   | QUESTION            | MARKS | PAGE NO. |
|--|---------------------|-------|----------|
| Question 1: <i>Weather Eye</i>                       | Essay question      | 10    | 7 - 8    |
| Question 2: <i>The Darkling Thrush</i>               | Contextual question | 10    | 9 - 10   |
| Question 3: <i>The Collar</i>                        | Contextual question | 10    | 11 - 12  |
| Question 4: <i>A Valediction: Forbidden Mourning</i> | Contextual question | 10    | 13 - 14  |

**OR**

#### **PRESCRIBED POETRY 2024**

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

| QUESTION NO.                              | QUESTION            | MARKS | PAGE NO. |
|---|---------------------|-------|----------|
| Question 1: <i>Remember</i>               | Essay question      | 10    | 15       |
| Question 2: <i>Talk to the Peach Tree</i> | Contextual question | 10    | 16 - 17  |
| Question 3: <i>The Early Purges</i>       | Contextual question | 10    | 18 - 19  |
| Question 4: <i>The Shipwreck</i>          | Contextual question | 10    | 20       |

**AND**

#### **UNSEEN POEM: Compulsory**

| QUESTION NO.                                    | QUESTION            | MARKS | PAGE NO. |
|---|---------------------|-------|----------|
| Question 5: <i>Advice to a Teenage Daughter</i> | Contextual question | 10    | 21       |

## 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    | 22       |
| Question 7: <i>Diamond Boy</i>                | Contextual question | 25    | 22 - 24  |
| Question 8: <i>The Picture of Dorian Gray</i> | Essay question      | 25    | 25       |
| Question 9: <i>The Picture of Dorian Gray</i> | Contextual question | 25    | 25 - 27  |
| Question 10: <i>The Theory of Flight</i>      | Essay question      | 25    | 28       |
| Question 11: <i>The Theory of Flight</i>      | Contextual question | 25    | 28 - 30  |
| Question 12: <i>The Swim Team</i>             | Essay question      | 25    | 31       |
| Question 13: <i>The Swim Team</i>             | Contextual question | 25    | 31 - 33  |

## 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    | 34       |
| Question 15: <i>Pygmalion</i>  | Contextual question | 25    | 34 - 36  |
| Question 16: <i>Hamlet</i>   | Essay question      | 25    | 37       |
| Question 17: <i>Hamlet</i>   | Contextual question | 25    | 37 – 40  |
| Question 18: <i>District 6 and other plays – District 6</i>                          | Essay question      | 25    | 41       |
| Question 19: <i>District 6 and other plays – Nongeni, the Rhino and the Cannibal</i> | Contextual question | 25    | 41 - 43  |

**\*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 - 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 question that follows.

#### ***Weather Eye* - Isobel Dixon**

1 In summer when the Christmas beetles  
2 filled each day with thin brass shrilling,  
3 heat would wake you, lapping at the sheet,  
4 and drive you up and out into the glare  
5 to find the mulberry's sweet shade  
6 or watch ants marching underneath the guava tree.

7 And in the house Mommy would start  
8 the daily ritual, whipping curtains closed,  
9 then shutters latched against the sun  
10 and when you crept in, thirsty, from the garden,  
11 the house would be a cool, dark cave,  
12 an enclave barricaded against light  
13 and carpeted with shadow, still  
14 except the kitchen where the door was open  
15 to nasturtiums flaming at the steps  
16 while on the stove the pressure cooker chugged  
17 in tandem with the steamy day.

18 And in the evenings when the sun had settled  
19 and crickets started silvering the night,  
20 just home from school, smelling of chalk and sweat,  
21 Daddy would do his part of it, the checking,  
22 on the front verandah, of the scientific facts.

23 Then if the temperature had dropped enough  
24 the stays were loosened and the house undressed  
25 for night. Even the front door wide now  
26 for the slightest breeze, a welcoming  
27 of all the season's scents, the jasmine,  
28 someone else's supper, and a neighbour's voice –

29 out walking labradors, the only time of day  
30 for it, this time of year. How well the world  
31 was ordered then. These chill machines



32 don't do it half as true, the loving regulation  
33 of the burning days. Somehow my judgment isn't quite  
34 as sure when faced with weather-signs. Let me come home  
35 to where you watch the skies and keep things right.

In 'Weather Eye', the writer contrasts the ordered life of childhood with the uncertainties and challenges of adulthood.

Discuss the validity of the above statement, making reference to the imagery, diction, 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 questions that follow.

### *The Darkling Thrush* - Thomas Hardy

1 I leant upon a coppice gate  
 2       When Frost was spectre-grey,  
 3 And Winter's dregs made desolate  
 4       The weakening eye of day.  
 5 The tangled bine-stems scored the sky  
 6       Like strings of broken lyres,  
 7 And all mankind that haunted nigh  
 8       Had sought their household fires.  
 9 The land's sharp features seemed to be  
 10       The Century's corpse outleant,  
 11 His crypt the cloudy canopy,  
 12       The wind his death-lament.  
 13 The ancient pulse of germ and birth  
 14       Was shrunken hard and dry,  
 15 And every spirit upon earth  
 16       Seemed fervourless as I.  
  
 17 At once a voice arose among  
 18       The bleak twigs overhead  
 19 In a full-hearted evensong  
 20       Of joy illimited;  
 21 An aged thrush, frail, gaunt, and small,  
 22       In blast-beruffled plume,  
 23 Had chosen thus to fling his soul  
 24       Upon the growing gloom.  
  
 25 So little cause for carolings  
 26       Of such ecstatic sound  
 27 Was written on terrestrial things  
 28       Afar or nigh around,  
 29 That I could think there trembled through  
 30       His happy good-night air  
 31 Some blessed Hope, whereof he knew  
 32       And I was unaware.

2.1 What do the words 'spectre-grey' (line 2) and 'desolate' (line 3) reveal about the landscape?

(2)



2.2 Refer to line 6: 'Like strings of broken lyres'.

Explain the symbolism of 'broken lyres' in the context of the poem. (2)

2.3 Refer to lines 9 - 12: 'The land's sharp ... his death-lament.'

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

2.4 Refer to lines 17 - 24: 'At once a ... the growing gloom.'

Critically discuss the significance of these lines for conveying the central theme of the poem. (3)

**[10]**



### QUESTION 3: CONTEXTUAL QUESTION

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

#### ***The Collar* - George Herbert**

1 I struck the board, and cried, "No more;  
 2 I will abroad!  
 3 What? shall I ever sigh and pine?  
 4 My lines and life are free, free as the road,  
 5 Loose as the wind, as large as store.  
 6 Shall I be still in suit?  
 7 Have I no harvest but a thorn  
 8 To let me blood, and not restore  
 9 What I have lost with cordial fruit?  
 10 Sure there was wine  
 11 Before my sighs did dry it; there was corn  
 12 Before my tears did drown it.  
 13 Is the year only lost to me?  
 14 Have I no bays to crown it,  
 15 No flowers, no garlands gay? All blasted?  
 16 All wasted?  
 17 Not so, my heart; but there is fruit,  
 18 And thou hast hands.  
 19 Recover all thy sigh-blown age  
 20 On double pleasures: leave thy cold dispute  
 21 Of what is fit and not. Forsake thy cage,  
 22 Thy rope of sands,  
 23 Which petty thoughts have made, and made to thee  
 24 Good cable, to enforce and draw,  
 25 And be thy law,  
 26 While thou didst wink and wouldst not see.  
 27 Away! take heed;  
 28 I will abroad.  
 29 Call in thy death's-head there; tie up thy fears;  
 30 He that forbears  
 31 To suit and serve his need  
 32 Deserves his load."  
 33 But as I raved and grew more fierce and wild  
 34 At every word.  
 35 Methought I heard one calling, Child!  
 36 And I replied, *My Lord.*



3.1 Refer to lines 1 - 3: 'I struck the ... sigh and pine?'

What do these opening lines convey about the writer's state of mind? (2)

3.2 Explain how the title, 'The Collar' introduces the main idea of the poem. (2)

3.3 Refer to lines 7 - 9: 'Have I no ... with cordial fruit?'

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

3.4 Refer to lines 33 - 36: 'But as I raved ... I replied, *My Lord!*'

Critically discuss how the language in these lines conveys the writer's attitude toward God. (3)

**[10]**



#### QUESTION 4: CONTEXTUAL QUESTION

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

***Valediction: Forbidden Mourning - John Donne***

1 As virtuous men pass mildly away,  
2 And whisper to their souls to go,  
3 Whilst some of their sad friends do say  
4 The breath goes now, and some say, No;  
5 So let us melt, and make no noise,  
6 No tear-floods, nor sigh-tempests move,  
7 'Twere profanation of our joys  
8 To tell the laity our love.  
9 Moving of th' earth brings harms and fears,  
10 Men reckon what it did, and meant;  
11 But trepidation of the spheres,  
12 Though greater far, is innocent.  
13 Dull sublunary lovers' love  
14 (Whose soul is sense) cannot admit  
15 Absence, because it doth remove  
16 Those things which elemented it.  
17 But we by a love so much refined  
18 That our selves know not what it is,  
19 Inter-assured of the mind,  
20 Care less, eyes, lips, and hands to miss.  
21 Our two souls therefore, which are one,  
22 Though I must go, endure not yet  
23 A breach, but an expansion,  
24 Like gold to airy thinness beat.  
25 If they be two, they are two so  
26 As stiff twin compasses are two;  
27 Thy soul, the fixed foot, makes no show  
28 To move, but doth, if the other do.  
29 And though it in the center sit,  
30 Yet when the other far doth roam,  
31 It leans and hearkens after it,  
32 And grows erect, as that comes home.  
33 Such wilt thou be to me, who must,  
34 Like th' other foot, obliquely run;  
35 Thy firmness makes my circle just,  
36 And makes me end where I begun



4.1 Refer to lines 1 - 4: 'As virtuous men ... and some say, No;'

What do these lines convey about the death of 'virtuous' men? (2)

4.2 Refer to line 6: 'No tear-floods, nor sigh-tempests move'

Explain how the use of hyperbole in this line reinforces the writer's message. (2)

4.3 Refer to lines 13 - 20: 'Dull sublunary lovers' ... hands to miss.'

Discuss how these lines establish the writer's love for his lover compared to that which is ordinarily experienced. (3)

4.4 Refer to lines 25 - 28: 'If they be two ... the other do.'

Critically discuss the effectiveness of the figurative conceit used by the writer, in these lines. (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 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.

In 'Remember', the writer explores the human experiences of love, mortality and memory.

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

### *Talk to the Peach Tree - Sipho 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



2.1 Refer to lines 1 - 2: 'Let's talk to ... in other countries'.

Explain how these lines introduce the main idea of the poem. (2)

2.2 Discuss the significance of the repetition of 'Let's talk' throughout the poem. (2)

2.3 Refer to lines 13 - 14: 'Let's pick out ... like down there'.

Discuss the effectiveness of the diction employed in these lines. (3)

2.4 Refer to lines 19 - 21: 'come on ... it's about time'.

Comment on the effectiveness of the concluding tone in these lines, in the context of the poem. (3)

**[10]**



### QUESTION 3: CONTEXTUAL QUESTION

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

#### *The Early Purges - Seamus Heaney*

- 1 I was six when I first saw kittens drown.  
 2 Dan Taggart pitched them, 'the scraggy wee shits',  
 3 Into a bucket; a frail metal sound,  
 4 Soft paws scraping like mad. But their tiny din  
 5 Was soon soused. They were slung on the snout  
 6 Of the pump and the water pumped in.  
 7 "Sure, isn't it better for them now?" Dan said.  
 8 Like wet gloves they bobbed and shone till he sluiced  
 9 Them out on the dunghill, glossy and dead.  
 10 Suddenly frightened, for days I sadly hung  
 11 Round the yard, watching the three sogged remains  
 12 Turn mealy and crisp as old summer dung  
 13 Until I forgot them. But the fear came back  
 14 When Dan trapped big rats, snared rabbits, shot crows  
 15 Or, with a sickening tug, pulled old hens' necks.  
 16 Still, living displaces false sentiments  
 17 And now, when shrill pups are prodded to drown  
 18 I just shrug, 'bloody pups'. It makes sense:  
 19 "Prevention of cruelty" talk cuts ice in town  
 20 Where they consider death unnatural  
 21 But on well-run farms pests have to be kept down.

3.1 Refer to lines 1 - 3: 'I was six ... frail metal sound'.

Explain how these lines introduce the main idea of the poem.

(2)

3.2 Refer to line 4: 'Soft paws scraping like mad.'

Explain how the simile in this line depicts the speaker's initial reaction to the drowning of the kittens.

(2)



3.3 Refer to line 18: 'I just shrug, 'bloody pups'. It makes sense'.

Discuss the effectiveness of the change in tone, in these lines. (3)

3.4 Refer to lines 19 - 21: "Prevention of cruelty" ... be kept down.'

Comment on the effectiveness of the concluding irony in these lines, in the context of the poem. (3)

**[10]**

**QUESTION 4: CONTEXTUAL QUESTION**

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

***The Shipwreck - Emily Dickenson***

1 Glee! The great storm is over!  
 2 Four have recovered the land;  
 3 Forty gone down together  
 4 Into the boiling sand.

5 Ring, for the scant salvation!  
 6 Toll, for the bonnie souls, --  
 7 Neighbour and friend and bridegroom,  
 8 Spinning upon the shoals!

9 How they will tell the shipwreck  
 10 When winter shakes the door,  
 11 Till the children ask, 'But the forty?  
 12 Did they come back no more?'

13 Then a silence suffuses the story,  
 14 And a softness the teller's eye;  
 15 And the children no further question,  
 16 And only the waves reply.

- 4.1 Refer to lines 1 - 2: 'Glee! The great ... recovered the land;'.  
 Explain how these lines introduce the main theme of the poem. (2)
- 4.2 Refer to lines 5 - 6: 'Ring, for the...the bonnie souls, --'.  
 Explain the importance of the words, 'Ring' and 'Toll' in the context of the poem. (2)
- 4.3 Refer to line 10: 'When winter shakes the door,'.  
 Discuss the effectiveness of the metaphor employed in this line. (3)
- 4.4 Refer to lines 13 - 16: 'Then a silence ... the waves reply.'  
 Comment critically on the effectiveness of the poetic devices employed in these lines for conveying the central message of the poem. (3)

**[10]**

**AND**

### QUESTION 5: UNSEEN POETRY - COMPULSORY QUESTION

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

***Advice to a Teenage Daughter - Isobel Thrilling***

1 You have found a new war-game  
 2 called Love.  
 3 Here on your dressing-table  
 4 stand arrayed  
 5 brave ranks of lipsticks  
 6 brandishing  
 7 swords of cherry pink and flame.  
 8 Behold the miniature armies  
 9 of little jars,  
 10 packed with the scented  
 11 dynamite of flowers.  
 12 See the dreaded tweezers;  
 13 tiny pots  
 14 of manufactured moonlight,  
 15 stick-on-stars.  
 16 Beware my sweet;  
 17 conquest may seem easy  
 18 but you can't compete with football,  
 19 motor-cycles, cars,  
 20 cricket, computer games,  
 21 or a plate of chips.

5.1 Refer to lines 1 - 2: 'You have found ... called Love.'

Discuss how these lines convey the main idea of the poem. (2)

5.2 Refer to lines 3 - 5: 'Here on your ... ranks of lipsticks'.

Explain how the diction in these lines reinforces the structure of the poem. (2)

5.3 Refer to lines 8 - 11: 'Behold the miniature ... dynamite of flowers.'

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

5.4 Refer to lines 16 - 21: 'Beware my sweet ... plate of chips.'

Comment on the effectiveness of the tone in these lines for conveying the writer's advice to her daughter. (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**

‘My father says that a journey should always change your life in some way. Well, when you have nothing, I suppose a journey promises everything. “Diamonds for everyone”.’

Patson's initial statement in the novel encapsulates eternal optimism intertwined with tragic irony.

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

**[25]**

**OR**

**QUESTION 7: CONTEXTUAL QUESTION**

Read the extracts below and answer the questions that follow.

**EXTRACT 1**

I was embarrassed for him, ashamed too. Why couldn't he ask straight out 1  
what he wanted? He spoke so earnestly, like a schoolboy. Kuda and Prisca  
exchanged knowing glances and I squirmed in the suddenly silent room.

“You'd like to work for me?” Uncle James considered him blankly.

My father swallowed. “Yes. If you think there might be a place for me.” 5

The Wife raised her eyebrows, a glint of triumph in her eyes.

When Uncle James spoke, his voice was mocking. “Good decision, Mr  
Teacher. You can start demonstrating your extraction methods tomorrow.  
Now, Jamu and Patson, come here.” He gripped our forearms and pushed  
us together until our shoulders touched. “You want to become a miner, 10  
Patson?”

I could see the stones in my hand again – sparkling, bright with promise.

“I want to be a miner, Uncle James –”

“Patson,” interrupted my father, his face stricken.

“And you will teach me in the evenings, *Baba*. I promise you I will not 15  
abandon my schoolwork.”



“It’s men’s work,” said Uncle James, ignoring my father and gripping my arm.

“I’m not afraid to be a man.”

“We shall see, boy. Jamu, I want you to show this prince-cousin of yours 20  
around the mines. Teach him,” he commanded. “And, Patson, I’m expecting  
great things from you. I think you’ve got the eye. Now, you two will be friends,  
alright?”

Jamu smiled lamely at me as I offered him my hand. We shook solemnly.

No one disobeyed James Banda. 25

[Chapter 7]

7.1 Place the extract in context. (3)

7.2 Refer to line 1: ‘I was embarrassed for him, ashamed too.’

Explain the reasons for Patson’s feelings toward his father, at this point of the novel. (3)

7.3 Refer to line 12: ‘I could see ... bright with promise.’

Drawing on the novel as a whole, discuss the irony in the description of the diamonds. (3)

7.4 Refer to lines 17 - 25: ‘It’s men’s work ... disobeyed James Banda.’

Critically discuss how these lines influence your attitude toward James Banda at this stage of the novel. (3)

### EXTRACT 2

“That is good news, Patson, but you must be very careful,” he said quietly. 1  
“Sell it and then we can leave this terrible place.”

“No, Baba,” I said, newly emboldened. “That is exactly why we cannot leave  
– I need to find another one. I am one of the lucky ones. My shavi is helping  
me.” 5

“Who have you told about your girazi, Patson?”

“No one, Baba,” I said. “Only you.”

He frowned. “Remember, Patson, telling a secret to an unworthy person...”

“...is like carrying grain in a bag with a hole,” I said, finishing the Shona proverb. 10

“If anyone knows that you have found a *girazi* –”

“They don’t. I will give it to Boubacar and Mister Abdullah will buy it from  
me.”

“People kill for a *girazi*. I’ve heard terrible stories about what men will do to  
own one. We must get away from here before –”

“I’m staying, *Baba*. I know I will find more. This is the chance we have to 15  
change our lives,” I said, surprised at how strongly I felt about it. “We can’t leave



now. We will be rich. You will have all the good things you want for our family.”

I had never challenged my father so directly. He studied me and then laid his hand on my shoulder.

“You remember what happened to the man who found the first diamonds in Marange?” 20

“He drove into a tree and killed himself.”

“He lost control of his life, Patson.”

“But that’s not going to happen to me,” I insisted.

[Chapter 15]

7.5 Discuss the significance of ‘shavi’ (line 4) in the context of the novel. (3)

7.6 Refer to lines 13 - 14: ‘People kill for a *girazi*. ... from here before – ’.

Discuss how these lines foreshadow the events that take place later in the novel. (3)

7.7 Comment critically on the role that Boubacar plays in the novel. (3)

7.8 Refer to lines 20 - 24: ‘You remember what ... I insisted.’

In your view, does Patson lose control of his life? 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

Stefan Zweig’s reflection that, ‘No guilt is forgotten so long as the conscience still knows of it’ resonates with Dorian Gray in the novel.

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

[25]

OR

### QUESTION 9: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

#### EXTRACT 1

“Good God, Dorian, what a lesson! What an awful lesson!” There was no answer, but he could hear the young man sobbing at the window. “Pray, Dorian, pray,” he murmured. “What is it that one was taught to say in one’s boyhood? ‘Lead us not into temptation. Forgive us our sins. Wash away our iniquities.’ Let us say that together. The prayer of your pride has been answered. The prayer of your repentance will be answered also. I worshipped you too much. We are both punished.”

Dorian Gray turned slowly around, and looked at him with tear-dimmed eyes. “It is too late, Basil,” he faltered.

“It is never too late, Dorian. Let us kneel down and try if we cannot remember a prayer. Isn’t there a verse somewhere, ‘Though your sins be as scarlet, yet I will make them as white as snow’?”

“Those words mean nothing to me now.”

“Hush! Don’t say that. You have done enough evil in your life. My God! Don’t you see that accursed thing leering at us?”

Dorian Gray glanced at the picture, and suddenly an uncontrollable feeling of hatred for Basil Hallward came over him, as though it had been suggested to him by the image on the canvas, whispered into his ear by those grinning lips.

[Chapter 13]

9.1 Place the extract in context.

(3)

9.2 Refer to line 1: ‘Good God, Dorian ... an awful lesson!’

Discuss what ‘lesson’ Basil believes Dorian has learned. (3)

9.3 Discuss the significance of ‘the picture’ (line 16) in the context of the novel as a whole. (3)

9.4 Refer to lines 10 - 11: ‘Let us kneel ... remember a prayer.’

Critically discuss how these lines influence your attitude toward Basil at this stage of the novel. (3)

**EXTRACT 2**

Dorian winced, and looked round at the grotesque things that lay in such fantastic postures on the ragged mattresses. The twisted limbs, the gaping mouths, the staring lustreless eyes, fascinated him. He knew in what strange heavens they were suffering, and what dull hells were teaching them the secret of some new joy. They were better off than he was. He was prisoned in thought. Memory, like a horrible malady, was eating his soul away. From time to time he seemed to see the eyes of Basil Hallward looking at him. Yet he felt he could not stay. The presence of Adrian Singleton troubled him. He wanted to be where no one would know who he was. He wanted to escape from himself. 1  
5

...  
Callous, concentrated on evil, with stained mind, and soul hungry for rebellion, Dorian Gray hastened on, quickening his step as he went, but as he darted aside into a dim archway that had served him often as a short cut to the ill-famed place where he was going, he felt himself suddenly seized from behind, and before he had time to defend himself he was thrust against the wall, with a brutal hand round his throat. 10  
15

He struggled madly for life, and by a terrible effort wrenched the tightening fingers away. In a second he heard the click of a revolver, and saw the gleam of a polished barrel pointing straight at his head, and the dusky form of a short thick-set man facing him.

“What do you want?” he gasped. 20  
“Keep quiet,” said the man. “If you stir, I shoot you.”  
“You are mad. What have I done to you?”

[Chapter 16]

9.5 Explain the reasons behind Dorian’s attack. (3)

9.6 Refer to lines 8 - 9: ‘He wanted to escape from himself.’

Discuss the irony in Dorian’s desire to ‘escape from himself’. (3)



9.7 Refer to lines 10 - 15: 'Callous, concentrated on ... round his throat.'

Critically discuss how the setting in these lines mirrors Dorian Gray's emotional and psychological condition. (3)

9.8 In your view, is Dorian Gray solely responsible for his hedonistic lifestyle? 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*, Sphiwe 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

In ‘The Theory of Flight’, Ndlovu presents a story of triumph and defeat that does NOT lead to a new beginning.

In a well-developed essay of 400 - 450 words (2 - 2 ½ pages), critically discuss the validity of this statement. [25]

**OR**

### QUESTION 11: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

#### EXTRACT 1

As the Vickers Viscount flew overhead, Golide took aim with his anti-aircraft missile ... and that was when they appeared with their formidable grace. Majestic. A herd of elephants raising dust beautifully in the savannah sunlight. The bull at the head of the herd raised his trunk and trumpeted terrifically and all the elephants came to a gradual standstill on one side of the Victoria Falls. The bull dived in close to where the waters plunge over the edge and swam across the Zambezi River. The ancient river and the mighty animal were in perfect harmony. This was a rite of passage made sacred by its sheer audacity. There was a wonder to it all ... The possibility of the seemingly impossible. There was this feeling that Golide got... a knowing... He became aware of his place in the world. He understood that in the grander scheme of things he was but a speck ... a tiny speck ... and that that was enough. There was freedom, beauty even, in that kind of knowledge. It was the kind of knowledge that finally quieted you. It was the kind of knowledge that allowed you to fly. 1  
5  
10

Golide launched his anti-aircraft missile. The missile was followed by a vision: he saw Elizabeth going to Beauford Farm and Estate carrying a golden egg. The golden egg became too heavy for her and she dropped it. It cracked open and a girl emerged. The girl had a gap between her two front teeth, and that is how Golide knew, with edifying certainty, that he and Elizabeth had created a life together – a daughter, Imogen Zula ... Genie. 15  
20

[Book 1 Part I – Geneology: Genesis]

11.1 Place the extract in context. (3)

11.2 Refer to lines 1 - 2: 'As the Vickers ... their formidable grace.'

Discuss the significance of Golide's decision to shoot down the aeroplane, in the context of the novel as a whole. (3)

11.3 Refer to lines 11 - 12: 'He understood that ... that was enough.'

Examine the importance of Golide realising that he is 'but a speck' in the grander scheme of things. (3)

11.4 Refer to lines 15 - 16: 'The missile was ... a golden egg.'

Discuss how Golide's vision foreshadows important events later in the novel. (3)

**EXTRACT 2**

'Ah... Miss Beatrice... Here she is... You can ask her about the squareness and fairness of it,' Goliath says, looking slightly confused by Beatrice Beit-Beauford's visit, but standing his ground all the same. 1

The vacant look in Beatrice's eyes and the benign smile on her lips let everyone know that there is no point in asking her anything. 5

The front door opens hesitantly and cautiously. Men and women come forward, slowly but with determination. 'The other Survivors,' Goliath says, proudly motioning towards the motley crew. You won't believe who I've got here,' Goliath says to The Survivors. 'Jesus,' he says, responding to his own question. 'Remember Jesus?' 10

'How could we forget Jesus?' one of the women says as a baby hungrily suckles at her breast. Vida recognises her as the girl he once tried to save from prostituting herself to the Indian businessman.

'That's the wife and child,' Goliath says, trying not to sound proud. He looks past Vida, expectantly. 'Speaking of wives, where is Genie?' 15

'We were told that she was here,' Valentine says.

'Here? She is definitely not here.'

'We were told that a body was found here,' Vida says.

'A body? That was Genie?' Goliath points towards the war veterans' mud huts. 'There was much ado a few days ago. They are always harvesting bones. Human remains. That is why they will not let us plough the fields. But a few days ago they claimed they had found a fresh body in the sunflower field. We didn't believe them. And now you say this body belongs to Genie?' 20

[Book 2 Part II –Revelations: The Survivors]



11.5 Refer to lines 1 - 2: 'You can ask her about the squareness and fairness of it'.

Discuss the irony in Goliath's statement. (3)

11.6 Critically discuss how the convergence of all the characters at the farm conveys a major theme in the novel. (3)

11.7 Refer to line 19: 'A body? That was Genie?'

Comment on how Genie's choice to die among the sunflowers influences your attitude toward her. (3)

11.8 Refer to lines 20 - 21: 'They are always ... plough the fields.'

In your view, are these sentences effective in conveying the lingering effects of violence in a community, examined in 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**

In ‘The Swim Team’, Jarvis uses swimming as a metaphor for delving into the dynamics that shape the characters’ lives and their social interactions.

In a well-developed essay of 400 - 450 words (2 - 2½ pages) critically discuss the validity of this statement.

**[25]**

**OR**

**QUESTION 13: CONTEXTUAL QUESTION**

Read the extracts below and answer the questions that follow.

|   |             |
|---|-------------|
| <b>EXTRACT 1</b>  |             |
| “But you’re still going,” Farrah says. It’s not a question at all and she even stopped mid-brush to say this.   | 1           |
| You don’t mess with Farrah’s plans.   |             |
| “Obvs. I just told her to chill. I think she isn’t happy because she sometimes goes there. How lame is she?”  | 5           |
| “I know, right? Divorced parents are the worst. I swear before my mom remarried, she was going clubbing like she thought she was eighteen. It was so embarrassing.”   |             |
| I don’t know who says this because I’m crouched on the ground stuffing my things in my bag and don’t want to appear as though I’m including myself in a conversation I’m obviously not part of.   | 10          |
| I’ve packed everything up now, but I can’t just get up and leave without saying goodbye. It’s awkward because I’m the only one not invited to Mihouse, and they’re busy discussing it right in front of me like I’m some kind of outcast. A thought flitters across my mind – am I like Piggy in <i>Lord of the Flies</i> ? Oh god. | 15          |
| I read the book at school for English last year, and the one thing that really sticks out is what happens to poor, loser Piggy in the end: after being constantly bullied, when he tries to stand up for himself, one of the more popular boys dislodges a huge rock which causes him to fall off a cliff and die.                  |             |
| Looking at these girls here, I wonder what they would be capable of doing to Piggy. Let’s face it, if this were <i>Lord of the Flies</i> , Farrah would totally be Jack.  | 20          |
| I pretend to fiddle with my zip a bit more, wishing I could slip away unnoticed.  |             |
|   | [Chapter 4] |

- 13.1 Place the extract in context. (3)
- 13.2 Explain how Khethiwe’s initial struggle to adapt to the training regimen and school affects her confidence and integration with her new teammates. (3)
- 13.3 Refer to lines 14 - 15: ‘A thought flitters ... *Lord of the Flies*?’  
 Discuss the effectiveness of Khethiwe’s comparison in these lines in conveying her self-perception. (3)
- 13.4 Critically discuss how Farrah’s behaviour in this extract influences your attitude toward her. (3)

**EXTRACT 2**

My heart pounds and I keep thinking that I’m hearing noises. The sound of footsteps. The sound of someone sharpening a blade on a stone. The sound of vengeful whispers. I know it’s not real, but I can’t shake off these thoughts. I look over my shoulder every few steps. 1

I stumble over a piece of paving that’s jutting out, nearly falling over. My foot throbs where I connected with the paving. My hand clutches my foot to stem the pain. 5

A cackle. It’s loud and clear and cuts through the silence. I jump in fright and look around me. Is it my imagination or did someone just laugh at me for tripping over? The trees are thick and I can’t see through the woods. 10

Then there’s a loud crack like someone has snapped a twig with their foot. With fear roaring in my ears, I’m about to leg it but a voice breaks out from behind a big tree.

“And who do we have here?” It’s female and brittle.

A shadow of a person emerges. She sways towards me, and the closer she gets, the clearer her features become. Long dark hair swinging in the wind. A lean and muscular frame. A face contorted with hate. Farrah. 15

Hell.

Her eyes have a dangerous glint to them. In one hand she dangles a glass bottle and in the other is a cigarette, a bright red spot. She stops when we are close enough to see each other in the dim glow of the early evening. She looks frayed and wild as she takes a long drag of her cigarette and blows it out. 20

“You must be happy with yourself after what you did today,” Farrah says, her voice cracking. There are red smears down her face indicating that she has been crying. 25

[Chapter 31]



13.5 Refer to lines 1 - 2: 'My heart pounds ... sound of footsteps.'

Explain how the language in these lines reflects Khethiwe's state of mind. (3)

13.6 Refer to lines 15 - 22: 'A shadow of ... blows it out.'

Discuss how the description of Farrah in these lines contrasts with the tranquillity of the woods. (3)

13.7 Drawing on your knowledge of the novel as a whole, critically discuss the role that Aiden plays in contributing to the conflict between Khethiwe and Farrah. (3)

13.8 Refer to lines 23 - 24: 'You must be ... her voice cracking.'

In your view, is Farrah's assumption about Khethiwe valid? Justify your response by drawing on your knowledge of the novel as a whole. (4)

[25]

**TOTAL SECTION B: [25]**

**AND**

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

Answer 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

In ‘Pygmalion’, Bernard Shaw presents language as a powerful instrument for transforming identity, social status and personal relationships.

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

[25]

OR

### QUESTION 15: CONTEXTUAL QUESTION

Read the extracts below and answer the questions that follow.

#### EXTRACT 1

#### PICKERING:

(*gently*) What is it you want, my girl?

1

#### THE FLOWER GIRL

I want to be a lady in a flower shop stead of selling at the corner of Tottenham Court Road. But they won't take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him – not asking any favor – and he treats me as if I was dirt.

5

#### MRS. PEARCE

How can you be such a foolish ignorant girl as to think you could afford to pay Mr. Higgins?

#### THE FLOWER GIRL

Why shouldn't I? I know what lessons cost as well as you do; and I'm ready to pay.

#### HIGGINS

How much?

10

#### THE FLOWER GIRL

[coming back to him, triumphant] Now you're talking! I thought you'd come off it when you saw a chance of getting back a bit of what you chucked at me last night. [*Confidentially*] You had a drop in, hadn't you?

**HIGGINS**  
[peremptorily] Sit down.

**THE FLOWER GIRL**  
Oh, if you're going to make a compliment of it – 15

**HIGGINS**  
[thundering at her] Sit down.

**MRS. PEARCE**  
[severely] Sit down, girl. Do as you're told. [She places the stray chair near the hearthrug between HIGGINS and PICKERING, and stands behind it waiting for the girl to sit down].

**THE FLOWER GIRL**  
Ah--ah--ah--ow--ow--oo! [She stands, half rebellious, half bewildered]. 20

**PICKERING**  
[very courteous] Won't you sit down?

**LIZA**  
[coyly] Don't mind if I do. [She sits down. PICKERING returns to the hearthrug].

(Act 2)

- 15.1 Place the extract in context. (3)
- 15.2 Refer to lines 4 - 5: 'Well, here I am ready ... I was dirt.'
- Explain how these lines highlight the theme of social divides in the play. (3)
- 15.3 Discuss how the repeated command by Higgins, 'Sit down' (lines 14 and 16) foreshadows the power dynamics between Higgins and Eliza. (3)
- 15.4 Comment critically on the varying responses of Higgins and Pickering to Eliza's request for lessons, in this extract. (3)

**EXTRACT 2**

**LIZA**  
Oh! if I only *could* go back to my flower basket! I should be independent of both you and father and all the world! Why did you take my independence from me? Why did I give it up? I'm a slave now, for all my fine clothes. 1

**HIGGINS**  
Not a bit. I'll adopt you as my daughter and settle money on you if you like. Or would you rather marry Pickering? 5

**LIZA**  
[looking fiercely round at him] I wouldn't marry you if you asked me; and you're nearer my age than what he is.

**HIGGINS**  
[gently] Than he is: not "than what he is."

**LIZA**  
[losing her temper and rising] I'll talk as I like. You're not my teacher now.



**HIGGINS**  
 [reflectively] I don't suppose Pickering would, though. He's as confirmed an old bachelor as I am. 10

**LIZA**  
 That's not what I want; and don't you think it. I've always had chaps enough wanting me that way. Freddy Hill writes to me twice and three times a day, sheets and sheets.

**HIGGINS**  
 [disagreeably surprised] Damn his impudence! [He recoils and finds himself sitting on his heels]. 15

**LIZA**  
 He has a right to if he likes, poor lad. And he does love me.

**HIGGINS**  
 [getting of the ottoman] You have no right to encourage him.

**LIZA**  
 Every girl has a right to be loved.

**HIGGINS**  
 What! By fools like that? 20

**LIZA**  
 Freddy's not a fool. And if he's weak and poor and wants me, maybe he'd make me happier than my betters that bully me and don't want me.

(Act 5)

15.5 Refer to line 4: 'Not a bit. I'll adopt you as my daughter and settle money on you if you like.'

Discuss the irony in Higgins's offer to adopt Eliza as his daughter. (3)

15.6 Refer to line 9: 'I'll talk as I like. You're not my teacher now.'

Critically discuss the extent to which Eliza has evolved up to this point in the play. (3)

15.7 Refer to line 15: 'Damn his impudence!'

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 the playwright's choice to deny the traditional conventions of romance an effective conclusion to the play? Justify your response by drawing on your knowledge of the play as a whole. (4)

[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**

The concept of madness both feigned and real is central to the play, ‘Hamlet’.

In a well-constructed essay of 400 - 450 words (2 - 2 ½ pages), critically discuss how Hamlet’s madness affects his relationships and the events of the play. **[25]**

**OR**

**QUESTION 17: CONTEXTUAL QUESTION**

Read the extracts below and answer the questions that follow.

**EXTRACT 1**

**HORATIO**  
Not I, my lord, by heaven. 1

**MARCELLUS**  
Nor I, my lord.

**HAMLET**  
How say you then, would heart of man once think it?  
But you'll be secret?

**HORATIO**  
Ay, by heaven, my lord. 5

**HAMLET**  
There's ne'er a villain dwelling in all Denmark  
But he's an arrant knave.

**HORATIO**  
There needs no ghost, my lord, come from the grave  
To tell us this.

**HAMLET**  
Why, right, you are in the right. 10  
And so without more circumstance at all  
I hold it fit that we shake hands and part.  
You, as your business and desires shall point you,  
For every man has business and desire

|  |    |
|--|----|
| Such as it is, and for mine own poor part,<br>Look you, I'll go pray.<br>...   | 15 |
| <b>HORATIO</b><br>O day and night, but this is wondrous strange!   |    |
| <b>HAMLET</b><br>And therefore as a stranger give it welcome.<br>There are more things in heaven and earth, Horatio,<br>Than are dreamt of in your philosophy ...  | 20 |
| As I perchance hereafter shall think meet<br>To put an antic disposition on,<br>That you, at such times seeing, me never shall,<br>With arms encumbered thus, or this headshake,<br>Or by pronouncing of some doubtful phrase,                                 | 25 |
| As 'Well, well, we know' or 'We could an if we would,'<br>Or 'If we list to speak,' or 'There be, an if they might,'<br>Or such ambiguous giving out, to note<br>That you know aught of me – this not to do,<br>So grace and mercy at your most need help you! | 30 |
| <b>GHOST</b><br>(Beneath) Swear.   |    |
| [Act 1 Scene 5]  |    |

- 17.1 Place this extract in context. (3)
- 17.2 Refer to line 4: 'But you'll be secret?'  
Account for Hamlet's concern with secrecy at this point in the play. (3)
- 17.3 Refer to lines 6 - 7: 'There's ne'er a ... an arrant knave.'  
Discuss the irony in Hamlet's statement. (3)
- 17.4 Refer to lines 18 - 19: 'And therefore as ... and earth, Horatio'.  
Comment on the impact that the Ghost's revelation has on Hamlet's psyche and actions in the play. (3)

**EXTRACT 2**

**CLAUDIUS**

O, my offence is rank, it smells to heaven; 1  
 It hath the primal eldest curse upon't,  
 A brother's murder! Pray can I not,  
 Though inclination be as sharp as will.  
 My stronger guilt defeats my strong intent. 5

...  
*Enter Hamlet and pauses, seeing the King*

**HAMLET**

Now might I do it pat, now he is a praying –  
 And now I'll do't (*He draws his sword*) and so he goes to heaven,  
 And so am I revenged. That would be scanned.  
 A villain kills my father, and for that  
 I his sole son do this same villain send 10  
 To heaven.

Why, this is bait and salary, not revenge.  
 He took my father grossly, full of bread,  
 With all his crimes broad blown, as flush as May,  
 And how his audit stands who knows save heaven? 15

... And am I then revenged  
 To take him in the purging of his soul,  
 When he is fit and seasoned for his passage?  
 No.

*He sheathes his sword*  
 Up, sword, and know thou a more horrid hent, 20  
 When he is drunk asleep, or in his rage,  
 Or in th'incestuous pleasure of his bed,  
 At game, a-swearing, or about some act  
 That has no relish of salvation in't,

Then trip him that his heels may kick at heaven, 25  
 And that his soul may be as damned and black  
 As hell whereto it goes. My mother stays.  
 This physic but prolongs thy sickly days.

*Exit*

**CLAUDIUS**

(Rises) My words fly up, my thoughts remain below.  
 Words without thoughts never to heaven go. 30

[Act 3, Scene 3]

17.5 Refer to lines 1 - 5: 'O, my offence ... my strong intent.'

Discuss how the language in these lines conveys Claudius' assessment of the crime he has committed. (3)



17.6 Refer to line 2: 'It hath the primal eldest curse upon't'.

If you were the director of the production of 'Hamlet', 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)

17.7 Refer to lines 29 - 30: 'My words fly ... never to heaven go.'

Critically discuss how this line highlights the contrast between how things seem and what they truly are, in the play as a whole. (3)

17.8 In your view, is Hamlet's delay in seeking revenge an act of cowardice? 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 (DISTRICT 6, David Kramer)**

The concept of displacement and oppression is central to the play, 'District 6'.

In an essay of 400 - 450 words (2 - 2 ½ pages), critically discuss the validity of this statement.

[25]

**OR**

**QUESTION 19: CONTEXTUAL QUESTION (NONGENI, THE RHINO AND THE CANNIBAL, Michael Williams)**

Read the extracts below and answer the questions that follow.

**EXTRACT 1**

... The HUNTER and his WIFE get out of the helicopter and speak to SIPHO. 1

**HUNTER**

I paid seven thousand dollars for a rhino and I haven't seen so much as a horn. I'm not happy. No, sir. Not happy at all. So, boy, I'm told by my pilot friend, that you know where the best game is?

**WIFE**

Ah, honey, don't be disappointed. You did shoot two lions, one zebra, three giraffes, 5 one anteater, several antelope, and wounded a little-bitty alligator-thing ...

**HUNTER**

Crocodile. It was a crocodile, sugar, and there were four giraffes.

**WIFE**

Four giraffes, six giraffes. It's all just skin and bones to me. Now where are we going? It's so hot out here. Any chance of an air-conditioned tent?

**HUNTER**

Honey, why don't you go and find some shade somewhere? I've got important 10 business to sort out here.

**WIFE**

Okay, okay, I know when I'm not wanted. Now you be careful, dear. I don't want you to shoot yourself in the foot like you did in Zambia ... or was that Uganda. No, in Uganda you came down with malaria ...

*She wanders away.*

**HUNTER**

Now, boy, you sure there's one of the big five around here?

15

**SIPHO**

Yes, sir, there is big game over the plains.

**HUNTER**

But it is very special game that I am after. I want a rhino – a black rhino. I've shot everything from ant-eater to zebra, but never a black rhino. Dammit, there's just not enough of them to go around!

[Act 1]

19.1 Place the extract in context. (3)

19.2 Refer to line 8: 'It's all just skin and bones to me.'

Explain how the wife's attitude toward the animals her husband has hunted, reflects colonialist perspectives. (3)

19.3 Refer to line 17: 'I want a rhino – a black rhino.'

Discuss the significance of the hunter's obsession with finding a black rhino. (3)

19.4 Discuss how Sipho's role in the play as a whole exemplifies the ultimate betrayal of his culture. (3)

**EXTRACT 2**

**SANGOMA**

These gifts will follow you always, you terrible cannibal – so no one will be foolish 1  
enough to trust you cannibal – again. Now go!

**CAST 1**

And suddenly, from nowhere, a low humming could be heard. The sound came from  
a long way off, and grew louder until it was a deafening roar.

**CAST 3**

It was the bees. They still had not found a home. And at the old Sangoma's bidding, 5  
they chased the cannibal over the plains.

*The CAST become the swarm of bees and chase the CANNIBAL over the plains.*

**NONGENI**

Who is that man? Was he not a powerful magician?

**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.

10

**MAIDEN I**

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

**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.

15

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 your own decision.

[Act 1]

19.5 Refer to lines 1 - 2: 'These gifts will ... you cannibal – again.'

Discuss how these lines foreshadow the events to come later in the play. (3)

19.6 Refer to line 10: 'Please forgive us for betraying you, but we had no choice.'

Discuss the irony of the maidens' statement, in this line. (3)

19.7 Refer to lines 14 - 15: 'Foolish girls! Did ... and free yourselves.'

If you were the director of the production of 'Nongeni, The Rhino and the Cannibal', 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)

19.8 In your view, is Dindi's survival critical for conveying the theme of hope and the potential for new beginnings.? Justify your response by drawing on your knowledge of the play as a whole. (4)

[25]

**TOTAL SECTION C: [25]**

**[GRAND TOTAL: [80]**