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English A: literature – Higher level – Paper 1
Anglais A : littérature – Niveau supérieur – Épreuve 1
Inglés A: Literatura – Nivel Superior – Prueba 1

5 November 2024 / 5 novembre 2024 / 5 de noviembre de 2024

Zone A afternoon	Zone B afternoon	Zone C afternoon
Zone A après-midi	Zone B après-midi	Zone C après-midi
Zona A tarde	Zona B tarde	Zona C tarde

2 h 15 m

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Write a guided analysis of text 1.
- Write a guided analysis of text 2.
- Use the guiding question or propose an alternative technical or formal aspect of the text to focus your analysis.
- The maximum mark for this examination paper is **[40 marks]**.

Instructions destinées aux candidats

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Rédigez une analyse dirigée du texte 1.
- Rédigez une analyse dirigée du texte 2.
- Utilisez la question d'orientation ou proposez une autre manière d'aborder le texte en choisissant un aspect technique ou formel sur lequel concentrer votre analyse.
- Le nombre maximum de points pour cette épreuve d'examen est de **[40 points]**.

Instrucciones para los alumnos

- No abra esta prueba hasta que se lo autoricen.
- Escriba un análisis guiado del texto 1.
- Escriba un análisis guiado del texto 2.
- Utilice la pregunta de orientación o proponga otro aspecto técnico o formal del texto en el que centrar su análisis.
- La puntuación máxima para esta prueba de examen es **[40 puntos]**.

Write a guided analysis of the following text.

1. The following extract is from *Umongikazi (The Nurse)*, a play written by Maishe Maponya that depicts the labour conditions of black nurses during the apartheid era in South Africa. The action begins after Nyamezo has arrived home from her work as a nurse and reads an article that explains there will be no salary raise for nurses in the upcoming year.

(Enter FEZILE in a happy mood)

FEZILE (*With both hands clutched together, hiding something. He sings.*) I've got the world in my hands... I've got the world on my fingertips...

NYAMEZO (*Getting more irritated*) And what is that supposed to mean?

- 5 FEZILE It's a song...

NYAMEZO I know that, but what are you doing?

- FEZILE The conquest of nature by Fezile—a discovery. I am yo-yoing... First I yo; and then yo again... Thus producing a familiar repetitive motion known as yo-yoing... (*Parting his hands to reveal long string with a yo-yo at the tip*)... One of these days my name will go down in the
10 history books of the world. How would you feel about it? Obviously great! And what is that supposed to mean? (*Gesturing at the papers with his head*)

NYAMEZO What?

FEZILE Papers on the floor!

- 15 NYAMEZO Rubbish! Rubbish! I can't stand reading this paper these days. I often wonder why we have to pay subscription fees each year. It is as if the black nurse does not exist. Nothing is said about us and the progress we make.

FEZILE (*Ignoring her*) Well I'm conquering gravity. Proving that what goes down must come up.

NYAMEZO Will you stop that and start clearing this mess, if you don't want to listen—go and trim the hedge!

- 20 FEZILE (*Continues with his yo-yo tricks*)... I thought as much—look—look I told you. I'm conquering nature! (*Sings*) I've got the world spinning and spinning at my command...

NYAMEZO You are wasting time! Will you clear up this mess?

FEZILE I'll clear it up after I've done this my dear.

NYAMEZO I know you won't.

- 25 FEZILE I will. Look at that skill! Makes me feel like a god. A movement of my hand and the world spins my way. (*Sings*) Give it a twist, just a flick of the wrist.

NYAMEZO (*Peering at something she has missed as she went through the papers. Pulls the whole page out.*) Yes, this is where it all began, the whole story of the nursing council—all in one phrase...

30 FEZILE Shoo! Ain't funny? Keeps on going down and up again—I can't stop it...

NYAMEZO I sometimes think you don't live in the same world as the rest of us. The only thing you are concerned about is that daft toy. Does nothing get through to you? Does your mind drift through your head like foggy smoke with no direction, no purpose?

(FEZILE *continues to yo-yo.*)

35 FEZILE You should relax my darling...

NYAMEZO (*Irritated*) You don't understand, just put that thing away?

FEZILE It is a cord. An umbilical cord between me and peace...

- Consider the contrast between the characterisation of Fezile and Nyamezo in this extract and the effect this achieves.

Write a guided analysis of the following text.

2. In this excerpt from the short story *Ka Ho'i 'Ana (The Returning)*, by Alani Apio, Alan returns to Hawaii, his homeland, from California. This scene takes place shortly after Alan's grandmother realizes he tried to shoot a shark.

Nothing was said all evening. Alan sat at the small table, finishing a bowl of chicken *lū'au*¹. He hadn't wanted dinner, but she had put it out for him anyway, and to reject it would have been even worse, so he ate the bowl of guilt quickly. Everything around him screamed with accusations. The bare bulb that hung above his head exposed him, yelling, "You did wrong!" From the collage
5 on the wall his cousins mumbled about how stupid he was. Every move he made was an invasion of his grandmother's world. Every mouthful he took felt like stealing.

She sat reading from her Bible in the light from the driftwood lamp his father had made for her years ago. After he finished eating he slipped quietly out the back door.

- 10 Alan sat on the steps, not wanting to go in until she had gone to sleep. His head still ached. Mosquitoes bit indiscriminately, and he took it as a form of self-punishment. But for what? As the cold ocean wind added to his discomfort, he wondered why she was so upset. Somewhere between mosquito bites, the cold, and her anger, he fell asleep. A man of almost twenty-one, he lay curled on the steps, hoping for pity.

- 15 Sometime in the night the cold drove him inside. When he awoke to the first crow of the cock, he found himself on the *lau hala*² mats, covered by a *hāli'i*³ his grandmother had laid on him. His first thought was to steal out like a dog with his tail tucked under him. That idea was checked by the kitchen light being flipped on. Alan looked up to see his grandmother putting the kettle on to boil. He rubbed the *maka piapia*⁴ from his eyes.

- 20 "Get ready, I want you to come with me today." She set the table without any more of an acknowledgment. Alan sat with his head lowered and his body tightly drawn in while she served *poi*⁵, eggs, Portuguese sausage, and silence.

Halfway through the meal the sun came in, laughing through the window, sitting down at the table like a familiar guest. But instead of warming him, it only served to make Alan more uneasy; the sun belonged here, he did not.

¹ *lū'au*: traditional Polynesian stew

² *lau hala*: refers to the leaves of the hala tree

³ *hāli'i*: a covering such as a sheet

⁴ *maka piapia*: watery eyes or eye discharge

⁵ *poi*: staple Hawaiian food made from cooked taro; a mild flavoured root vegetable

- Consider how, and to what effect, the relationship between the central character and his homeland is created in this extract.
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References/Références/Referencias:

1. Maponya, M., 1983. Umongikazi/The Nurse. In: *Doing Plays for a Change: Five Works*. 1995 (digitised and reprinted in 2021.) Johannesburg: Wits University Press.
2. Apio, A., 1999. Ka Ho'i 'Ana (The Returning). In: E. Chock and D. Lum, ed. 1999. *The Best of Honolulu Fiction*. Honolulu: Bamboo Ridge Press, p. 28. Source adapted.