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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**

6 November 2025 / 6 novembre 2025 / 6 de noviembre de 2025

<b>Zone A</b> afternoon	<b>Zone B</b> afternoon	<b>Zone C</b> afternoon
<b>Zone A</b> après-midi	<b>Zone B</b> après-midi	<b>Zone C</b> après-midi
<b>Zona A</b> tarde	<b>Zona B</b> tarde	<b>Zona C</b> tarde

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**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 the play *'da Kink in my hair*, by Trey Anthony. The scene is set in a West Indian hair salon in Toronto.

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### Opening Scene

5 *Stage dimly lit, a hairdressing shop. Alone on the stage is a hairdressing chair, at the edge of the stage is a tight coil, representing the hair. The Griot<sup>1</sup> enters, she then calls the Goddess<sup>2</sup> who enters proudly she blesses the stage. The Griot then calls the dancers/community who enter. They dance, this is a celebratory dance. Suddenly there is an urgent beat on the drum and the dancers stop. They reach for the coil which is sitting at the edge of the stage, which is abruptly pulled apart, and a frightful sound escape occurs as the dancers stop and they reenact the sizzling, frying, pain, agony and torture that black hair is subjected too. The drums beat faster and angry. It becomes a desperate frenzy of cries and moans and then there is a final beat of the drum and women take the afro pics and place them on the edge of the stage. Black out.*

10 *NOVELETTE enters.*

*Salon: Lights up on NOVELETTE, who sits in the hairdressing chair putting on her makeup. All the other women are frozen in tableau<sup>3</sup>.*

#### NOVELETTE:

15 *(addresses the audience)* My work is never done! I'm always working, working, working. You want me to talk to you, explain what's going on in this play well forget it! Pick up a program and read it or something because I have no time to talk to you today! I'm a busy busy career woman. No time for myself. Isn't that true Miss Lizzy. *(She addresses the plant.)* Oh I need to water you. Can't forget about you. Don't worry Miss Lizzy. I'll get you your water soon. I have so

20 much things to do... It never stops. *(She grabs the broom and begins sweeping.)* I'm telling you between doing my makeup, sweeping, and of course doing hair, the work never stops! Being a hairdresser is not an easy thing. *(She walks over to the women frozen in tableau.)* People rushing in here talking about oh Novelette, I want this style, this cut, this washed, this coloured, don't they see I'm busy—

25 *MILLY bursts through tableau and proceeds towards NOVELETTE.*

#### MILLY:

Excuse me, pardon me.

30 *The other women come out of tableau and the store becomes alive. A busy hustle and bustle. The women become the customers and it is business as usual at NOVELETTE's hair salon. Three women take their places at their seats chatting. CLAUDETTE and SANDRA are gossiping at the cash register. DIANA is doing MARCIA's nails at the nail booth.*

Excuse me! I have a seven-thirty appointment and it's now eleven-thirty and you haven't started my hair yet.

**NOVELETTE:**

35 (She looks *MILLY* up and down with distaste.) See what I mean. Listen here lady. I said come for seven-thirty I did not state anywhere or at any time I would start you at seven-thirty because, you booked an appointment you never book a guarantee. Now sit down and when I'm ready for you I'll let you know!

*MILLY sheepishly returns to seat. NOVELETTE addresses the audience again.*

40 Out of order! I'm telling you if it's not one thing it's the other. Women rushing in here, looking like they got run over by a Mac truck, then expecting me to make them look like Janet Jackson. I said lady I'm a hairdresser not a magician! And I tell you as a hairdresser you get to know everybody's business.

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<sup>1</sup> Griot: a West African historian, storyteller, praise singer, poet, and/or musician

<sup>2</sup> Goddess: oral traditions shared by Griots often included Goddesses

<sup>3</sup> in tableau: in drama refers to a frozen, silent picture created by actors on stage, essentially a still image that represents a specific moment in a story, often used to convey a key emotion or significant event without speaking

- How does the writer use stage directions to develop Novelette's character?

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Write a guided analysis of the following text.

2. This passage from Abdulrazak Gurnah’s novel, *Afterlives*, details how one central character, Hamza, boards a supply ship to return to Tanga, a Tanzanian town where he had previously lived.

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5 Their boat rounded the breakwater in evening twilight and the nahodha<sup>1</sup> ordered the sail lowered as he made a cautious approach into harbour. The tide was out and he was not sure of the channels, he said. It was after the kaskazi monsoon<sup>2</sup> and in the period before the winds and currents turned south-easterly. Heavy currents at that time of year sometimes shifted the channels.

10 His boat was heavily laden and he did not want to get stuck on a sandbank or to hit something on the bottom. In the end, after debating the matter with his crew, he thought it was too dark to approach the quay in safety, so they dropped anchor in shallow water and waited for morning. There were lights on ashore and a few people moving about on the quay, their elongated shadows stretched out ahead and behind them in the gloom. Beyond the quayside warehouses the town

15 sprawled and the sky was amber from the glow of the setting sun. Further to the right the dimly lit shoreline road shaped away towards the headland which after a while ran out to the darkness of the country. Hamza remembered that from the time before, how the road ran past the house where he lived, and how then it narrowed down to the tight aperture that opened out into the interior.

20 Out to sea, the sky filled with stars and a huge moon began to rise, illuminating the heaving water beyond the breakwater and the frothing crest of the reef in the distance. As the moon rose higher, it submerged the whole world in its unearthly glow, turning the warehouses and the quayside and the boats tied up alongside into insubstantial silhouettes of themselves. By then the nahodha and his three crew members had eaten their meagre ration of rice and saltfish, which they shared with him, and settled themselves to rest, stretching out in a tight cluster on the sacks

25 of millet and lentils which were their cargo. So he lay close too, listening to their conversation and their profanities and their gloomy homesick songs while the boat pitched with the surge of the incoming tide. They fell asleep almost in unison, their breaths drawing deeply a few times and then suddenly falling silent. After the momentary stillness which followed their voices, the boat resumed its agonised creaking as the sea tugged and pulled at it in its unrest. He lay on his good side but he could not prevent the pain from returning, so he drew back from the cluster of men and put some distance between them. After a while he moved away completely for fear of making them restless with his sleeplessness. He wedged himself into a space that provided some distracting discomfort from his aches, and somehow he fell asleep.

30 At dawn they poled the boat in to the quayside, working silently in the mauve light. The tide was now fully in and the vessel rode high on the water. The nahodha declined his offer to help with unloading the cargo. He grinned with benign disdain, baring his stained teeth with amusement.

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<sup>1</sup> nahodha: commander of a ship

<sup>2</sup> kaskazi monsoon: the Northeast Monsoon

– How and with what effect does the writer use contrast in this extract?

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**References/Références/Referencias:**

1. Anthony, T., 2005. *'da Kink in my hair: Voices of Black Womyn*. Playwrights Canada Press. Available at: <https://www.perlego.com/book/2988327/da-kink-in-my-hair-voices-of-black-womyn-pdf>. [Accessed 6 October 2023]. Source adapted.
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