



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P1

NOVEMBER 2010

MEMORANDUM

MARKS: 70

This memorandum consists of 9 pages.

NOTE:

- This marking memorandum is intended as a guide for markers.
- It is by no means prescriptive or exhaustive.
- Candidates' responses should be considered on merit.
- Answers should be assessed holistically and points awarded where applicable in terms of decisions taken at the standardisation meeting.
- The memorandum will be discussed before the commencement of marking.

INSTRUCTIONS FOR MARKERS**Marking the comprehension:**

- Incorrect spelling in one-word answers should not be marked wrong, unless the spelling changes the meaning of the word.
- Incorrect spelling and language errors in longer responses should not be penalised because the focus is on understanding.
- For **open-ended questions**, no marks should be awarded for YES/NO or I AGREE/I DISAGREE. The reason/substantiation/motivation is what should be considered.
- For TRUE/FALSE or FACT/OPINION questions, the mark should be split, i.e. award 1 mark for TRUE/FALSE or FACT/OPINION and a mark for the reason/substantiation/motivation/quotation. The mark for the reason/substantiation/motivation/quotation should **only** be awarded if the TRUE/FALSE or FACT/OPINION part of the question is correct. (One cannot award a mark for substantiation or an interpretation (TRUE/FALSE or FACT/OPINION) that was wrong in the first place.)
- For questions which require quotations from the text, **do not** penalise candidates for omitting the quotation marks or for an incorrect spelling within the quotation.
- When one-word answers are required and the candidate gives a whole sentence, mark correct **provided that** the correct word is underlined/highlighted.
- When two/three facts/points are required and a range is given, mark **only** the first two/three.
- If a candidate uses words from a language other than the one being examined, disregard those words, and if the answer still makes sense, do not penalise. However, if a word from another language is used in a text and required in an answer, this will be acceptable.
- Accept dialectical variations.
- For multiple-choice questions, accept BOTH the letter corresponding with the correct answer AND the answer written out in full.

SECTION A: COMPREHENSION**QUESTION 1: READING FOR MEANING AND COMPREHENSION****TEXT A**

- 1.1 His intention is to provide information/enlighten the reader on the form and purposes of comic strips and comic books / It stresses the differentiation between comic strip and comic books / cartoon. (2)
(Informs us about comics and cartoons.)
- 1.2 One is the 'gag strip' which is a series of frames which narrates a complete incident and which ends in a joke (1). The other forms part of a serialised story/episode (1). (2)
(Direct quoting from text must be given a zero.)
- 1.3 There is the fact that Sunday papers can 'inflate' (expand on) what appears in the daily newspapers / they have more space/more pages / are usually much bigger / affordable. (2)
(If a candidate focuses on cartoons, the answer must be carefully considered. For lifting of sentence, 'The American Sunday page ... complete gag sequence' give candidate one mark.)
- 1.4 Newspapers rather look down on the comic book/see the comic book as a children's item. (2)
(NB The question is open-ended. Candidates should express an opinion and the answer must be evaluated accordingly.)
- 1.5.1 The term suggests that cartoons do not set out to accomplish/perform a noble/significant/important purpose/role in society. (2)
- 1.5.2 Agree. Cartoons are meant only for enjoyment. Readers are not meant to look for other meanings or criticisms/satire. (Mark according to personal but **substantiated** opinion
OR
Disagree. Cartoons are meant only for enjoyment. Readers are not meant to look for other meanings or criticisms / satire. (Mark according to personal but **substantiated** opinion.)
OR
Disagree. Cartoons fulfil a social purpose by criticising or satirising current events / politics / people in a humorous manner. By amusing readers we are made aware of important issues.
In marking this question, take into consideration that candidates might refer to the article for substantiation. The article says that comic strips do not 'fulfil' any 'high-flown social purpose' 'for the most part', i.e., mostly they do not - but this does not apply to all cartoons. Some comic strips do have a satirical or social purpose, although mostly are for 'pure light relief'.
(Mark according to personal but **substantiated** opinion.)
OR
Consider responses that embrace both views.
(Mark according to personal but **substantiated** opinion.) (3)

- 1.6 Walt Kelly's comic strips have a serious aspect. He comments on the limitations of American society. He ridicules American politics. (2)

TEXT B

- 1.7 The writer both admires/respects and pities Mandela: he was 'incarcerated', a powerful word suggesting limitation of freedom; the word 'apartheid' also evokes the might of the regime Mandela opposed. The writer also respects his achievements: 'the first democratically elected leader' suggests his admiration and respect. Mandela overcame 'oppression', which evokes respect and sympathy. 'Madiba' used as a term of endearment. (1 mark for attitude. 2 marks awarded only for a well balanced discussion.) (3)

- 1.8 They want as many children as possible to read them/they do not want to exclude people who cannot afford them/they think it is important for the youth to know about our great heroes. (Any two points. However, if any one point is elaborated – two marks should be awarded.) (2)

TEXTS A AND B

- 1.9 This question depends on an understanding of, and distinction between, 'great human beings' (as in biographies) and 'heroes' (as in comic books). Yes. (Candidates show that there is a distinct difference between biographies and comic books. Biographies tell the stories of great people and events. They serve as an example for readers to follow. They highlight momentous achievements of real people. Comic books do portray heroes, but the characters portrayed are fictitious, exaggerated, stereotypes. OR No. Biographies can also be about ordinary people who have achieved. Comic books can also serialise the life of 'great human beings'. These can be the 'heroes' of our times or the past. (The more aware candidate will recognise that there is little difference between 'great human beings' and 'heroes', as suggested in the rest of the quote which indicates that Mandela is just that – a hero – and that his biography can also be successfully translated into a comic book. For full marks, the candidate should be aware of the latter association emphasised by Text B. (4)

TEXT C

- 1.10 He is energetic; despite his age, he gets things done quickly. This is shown by the fact that he is ahead of the other super-heroes. He is smiling as he strides along, full of vigour and good humour. He is well travelled. (3)

TEXTS B AND C

1.11 Yes. It is shown that Nelson Mandela is a larger-than-life character, and the comics have been created to capture that. Text C suggests he has unlimited, 'super human' energy.

No. Text B does not have as much to say about Nelson Mandela that is really specific about his amazing qualities. It seems that the writer expects the readers to know about him. However, Text C refers specifically to his great capacity for energy.

(3)

TOTAL SECTION A: 30

SECTION B: SUMMARY**QUESTION 2: SUMMARISING IN YOUR OWN WORDS**

Use the following main points that the candidate should include in the summary, as a **guideline**.

- People should have freedom, provided they do not harm others.
- This freedom involves respecting other people and their property.
- Parental views on the rights of the child differ widely.
- Children also have freedoms and rights, and these should be respected.
- Children should be protected on account of their lack of experience.
- These limitations should be known to, and respected by, both parents and children.
- If this is done, children will understand the benefit of these rights, and apply them.
- When these rights to freedom are not respected, conflict arises between adults and children.
- Harmony arises from mutual freedom and respect.

Marking the summary:

- Candidates should present the summary in the required format. Summaries not presented in the required format but reflecting another format of summarizing as prescribed in the Subject Statement for languages **should be assessed**.
- Candidates **must** indicate the word count **correctly**.

Award marks as follows:

- **7 marks for 7 points**
- **3 marks for language**

Penalties:

- If the candidate has not presented the summary in the required format, the candidate should be penalized by deducting 1 mark from the total mark awarded.
- For direct quotations of **whole sentences**, penalize as follows from the total mark awarded for the points:

1 – 3 whole sentences quoted: **no penalty**

4 – 5 whole sentences quoted: deduct **1 mark**

6 – 7 whole sentences quoted: deduct **2 marks**

- Language errors (grammar, spelling, punctuation): deduct from the 3 marks for language as follows:

0 – 4 errors: no penalty

5 – 10 errors: subtract 1 mark

11 – 15 errors: subtract 2 marks

16 errors or more: subtract 3 marks

- **To avoid the anomaly that a candidate is able to score more marks for language than for the summary which is the core assessment task, please take note that the language mark distribution shall be as follows:**

➤ To be awarded **1 language mark**, at least **1 – 3** points should be correct.

➤ To be awarded **2 language marks**, at least **4 – 5** points should be correct.

➤ To be awarded **3 language marks**, at least **6 – 7** points should be correct.

- Subtract 1 mark from the total marks awarded for the points and language usage for not indicating the word count or if the summary is too long.

NOTE: Abbreviations should not be used but should they appear in the summary, they must be counted as the number of words they represent.

TOTAL SECTION B: 10

SECTION C: LANGUAGE IN CONTEXT**QUESTION 3: ANALYSING ADVERTISING****TEXT E**

- 3.1 The mathematical symbols underline the idea of how much an orphan can be provided with, at very little cost/draws the reader's attention to what a child needs and how much it will cost. (2)
- 3.2 The font imitates a child's handwriting which is appropriate for an advertisement that makes an appeal on behalf of children. (1)
- 3.3 Yes. The pictures show the child's basic needs and work on sympathy/pity/guilt/a sense of responsibility. These emotions will persuade the viewer to send money to support *HEARTBEAT*.
OR
No. Candidates might make the point that it is too childish, even child-like, in its depiction. (The intended audience is obviously adults. This group might pass over such an illustration without reading further. The amount of money shown in the illustration could also act as a deterrent as it is a fairly large sum. (3)

TEXT F

- 3.4 Yes. This is difficult to justify. Candidates could say that the young man is now content and at ease as the bank has helped him financially. Before he was concerned and money was no laughing matter. However, his problem has been resolved.
OR
No. Rather, it reinforces the text. The young man is shown to be without noticeable financial cares. He is well dressed, has on headphones and is wearing sunglasses. He is smiling and appears content. He has obviously had assistance from the bank. (2)

TEXTS E AND F

- 3.5 Standard Bank wants to be seen as Inspired, Motivated and Involved. The *HEARTBEAT* foundation wants people to be inspired and motivated to help orphans and to become involved in caring for them.
It is difficult to argue against the above. The slogan might be too terse and this could put off a possible donor. The brevity and directness could also be a factor in not choosing this as a slogan.
(Mark candidate's response on merit.) (2)

[10]

QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA**TEXT G: CARTOON**

- 4.1 The cartoonist satirises people's obsession with modern gadgets such as cell phones. This obsession interferes with traditional/normal considerations. People cannot be separated from their cell phones, even for something as important as their own wedding. (2)
- 4.2 The bride has moved closer to the priest, suggesting her alienation from the groom. The upper parts of the bride's and groom's bodies are tilted away from each other, and the groom has turned away to take his call. He is talking to her over his shoulder (1½).
The expression on the groom's face is one of surprise or bewilderment; that on the bride's face is an expression of annoyance (1½). (3)

TEXT H: GRAPH

- 4.3 There has been a greater improvement in the awareness of rural teenagers than in that of the urban teenagers.
(Both groups have increased their awareness = 1 mark only.) (2)
- 4.4 The graph is better because the images are easier to grasp/more quickly and directly understood. The visual aspect of the graph makes it more accessible to many people than words.
Graphs may be easily misinterpreted. They are one-dimensional. They present the information in statistical form and not everyone is familiar with this mode.
Words can be read and interpreted, provided the reader is familiar with the language and jargon. They are more expressive. More information and detail can be given. Words may be used objectively.
Words depend on knowledge of the language and jargon. Words have connotations that could be confusing. (3)

[10]**TEXT I: USING LANGUAGE CORRECTLY**

- 5.1 you/one (1)
- 5.2 I bought a newspaper as I was interested in the locals. (1)
- 5.3 The sign is meant to say that many items can be exchanged, and that wives should be part of the selection process. Instead it implies that the wife can be exchanged for something. (2)
- 5.4 No. (No mark for 'no'.) An apostrophe is not used to create a plural. This is not a word indicating possession. (1)
- 5.5 reconciliation (1)

5.6	self/done by self	(1)
5.7	'ELEPHANTS! PLEASE STAY IN YOU CAR./' 'ELEPHANTS. PLEASE STAY IN YOUR CAR.'	(1)
5.8.1	C/phrase	(1)
5.8.2	There is no subject and no finite verb.	(1)
		[10]

TOTAL SECTION C: 30
GRAND TOTAL: 70



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GRADE 12

ENGLISH HOME LANGUAGE P1

NOVEMBER 2010

MARKS: 70

TIME: 2 hours

This question paper consists of 13 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: Comprehension	(30)
SECTION B: Summary	(10)
SECTION C: Language in context	(30)
2. Read ALL the instructions carefully.
3. Answer ALL the questions.
4. Start EACH section on a NEW page.
5. Rule off after each section.
6. Leave a line after EACH answer.
7. Number the answers correctly according to the numbering system used in this question paper.
8. Pay special attention to spelling and sentence construction.
9. Use the following time frames as a guideline:

SECTION A: 50 minutes
SECTION B: 25 minutes
SECTION C: 45 minutes
10. Write neatly and legibly.

SECTION A: COMPREHENSION**QUESTION 1: READING FOR MEANING AND UNDERSTANDING**

Read TEXTS A, B and C below and answer the set questions.

TEXT A**COMIC STRIPS AND CARTOONS...**

- | | | |
|---|---|----------|
| 1 | A comic strip can take many forms. Fundamentally, however, it must consist of a sequence of narrative pictures featuring a cast of cartoon characters. A daily newspaper strip has three or four of these in frames, either forming a complete incident – the 'gag strip' – with a joke in the last frame, or as an episode in a continuing serial. The American Sunday page can inflate the day's episode to a dozen panels, or provide a complete gag sequence. Comic strip forms are also used in advertising and in magazines featuring cartoon humour such as <i>Punch</i> and the <i>New Yorker</i> . | 5 |
| 2 | In contrast, the comic book, from which newspapers tend to dissociate themselves, is a magazine with a page size of ten inches by seven; it features one or more complete stories told in strip form throughout its pages. The British children's comic, a form of publication unknown in America, is a periodical containing an assortment of gag strips, serial strips, stories and other matter. With few exceptions there is no interchange between newspaper strips, comic books, and children's comics. | 10
15 |
| 3 | For the most part strips attempt to fulfil no high-flown social purpose, any more than gossip columns do. They are pure light relief, using fantasy, adventure and slapstick to create a dramatic, usually comic effect. Editorializing is not generally condoned by the syndicates or their clients. However, some strips comment satirically on serious problems, as does Walt Kelly's 'Pogo', in which he lampoons American politics. For this reason, perhaps, the strips are often accused of being mindless and superficial. Their role is usually an equivocal one since they are called upon to attract readers of all ages and educational standards; this formidable limitation is accepted by the strip artists as one of the disciplines of their medium. Some are able to surmount this obstacle by providing a double layer of interest: superficially a comic strip might be about a lot of cute animals, but the strip's constant readers are well aware that it is an allegorical ¹ portrayal of the shortfalls of society. | 20
25 |

[Adapted from the introduction to George Perry & Alan Aldridge: *The Penguin Book of Comics*]

GLOSSARY

¹ allegorical: an allegory is a story or picture which contains a metaphorical meaning

TEXT B**NELSON MANDELA COMIC BOOK LAUNCHED**

- 1 **July 17, 2008** – Biographies are about great human beings, comic books are about heroes. This is exactly what *Nelson Mandela: The Authorised Comic* is about – a hero.
- 2 Launched at the Department of Education in Pretoria yesterday, with Education Minister Naledi Pandor in attendance, the comic book tells the story of Madiba's birth and childhood, his struggle against apartheid and oppression, his 27 years incarceration in prison on Robben Island, and his eventual rise as the first democratically elected leader of South Africa. Published in partnership with Jonathan Ball Publishers and Umlando Wezithombe, the book was launched at a function hosted by the Department. Featured was an exhibition portraying the book's content. 5 10
- 3 'It's vital that we reach young South Africans with the stories of Madiba's life and work,' Verne Harris (Nelson Mandela Foundation Programme Manager) said at the launch in Pretoria. 'It's important for them to know about, and respect, the generation of leaders which shaped our democracy.' Achmat Dangor, chief executive officer of the Nelson Mandela Foundation, added: 'The content is designed to engage our younger people about our heritage. The aim is to bridge the generation gap so that the youth know about the struggles of the past.' 15
- 4 Comprising eight chapters, the book is an amalgamation of eight individual comics that the Foundation (in partnership with Umlando Wezithombe) circulated to schoolchildren and others for free between 2005 and 2007. 'Putting it all together allows us to do three things,' said Dangor at the launch. 'One, it will allow us to distribute the whole message much more easily. Two, it allows us to reach an international audience. And three, it allows us to sell a collector's edition. The proceeds from the sale of these books subsidises the distribution of free copies to schools.' 20 25
- 5 Using comics as a tool for education and passing on messages, was something that Nic Buchanan, co-ordinator of the project for Umlando Wezithombe, discovered by accident. 'I started with comics on the entertainment side in 2000, writing the *Supa Strikas* cartoon for *The Sunday Times Magazine*,' he said. 'I saw that it was really getting messages across to the readers, so in 2004 I went my own way and started getting involved in a more educational role, writing more educational content.' 30
- 6 It is the values that have shaped our democracy which are the most important message of the book, according to Pandor. 'Nelson Mandela lives the values enshrined in the Freedom Charter,' Minister Pandor said. 'He's an inspiration to us all.' 35

[Adapted from an article posted on *The Nelson Mandela Foundation Homepage*]

TEXT C



[Extracted from: www.Zapiro.com]

The characters represented are: the Roadrunner ('Beep Beep'); Superman ('It's useless! Puff ... Can't keep up!'); Basketball player Michael Jordan and the Energiser bunny.

The inscription on Nelson Mandela's book reads 'Globe-trotter's Diary'.

The writing in the banner at the bottom left-hand corner reads:

HAPPY 85th BIRTHDAY MADIBA.

QUESTIONS: TEXT A

1.1 What was the author's intention in writing this passage? (2)

1.2 Refer to paragraph 1.

Explain in your own words the difference between the two types of comic strips that feature in a daily newspaper. (2)

1.3 Refer to lines 5 – 6.

Suggest why, when printing cartoons, newspapers on a Sunday in America might have an advantage over newspapers printed daily. (2)

- 1.4 In your opinion, why might 'newspapers tend to dissociate themselves' from 'the comic book' (lines 9 –10)? (2)
- 1.5 Refer to paragraph 3.
- 1.5.1 The writer refers to a 'high-flown social purpose' (line 16).
Explain what this suggests. (2)
- 1.5.2 Substantiate whether you agree or not that cartoon strips 'fulfil no high-flown social purpose' (line 16)? (3)
- 1.6 Explain the importance of Walt Kelly's comic strips. (2)

QUESTIONS: TEXT B

- 1.7 What does paragraph 2 reveal about the writer's attitude to Mandela? Discuss your answer by close reference to the language used in this paragraph. (3)
- 1.8 Why do you think the comics about Mandela were 'circulated to school children and others for free' (line 22)? (2)

QUESTIONS: TEXTS A AND B

- 1.9 From your understanding of both TEXTS A and B, do you agree that 'Biographies are about great human beings, comic books are about heroes' (TEXT B, lines 1 and 2)? Argue your viewpoint. (4)

QUESTIONS: TEXT C

- 1.10 What is suggested about Mandela in this cartoon? Motivate your response. (3)

QUESTIONS: TEXTS B AND C

- 1.11 In your opinion, does TEXT C support the information provided on Mandela in TEXT B? Justify your answer. (3)

TOTAL SECTION A: 30

SECTION B: SUMMARY**QUESTION 2: SUMMARISING IN YOUR OWN WORDS**

Carefully read TEXT D, below. The text explores the age-old debate about one's right to freedom of action impinging on the self-same rights of others.

You are required to do the following:

- Using your own words, summarise the passage in a fluent paragraph of 80 – 90 words.
- Indicate your **word count** at the end of your summary.

NOTE:

- You are NOT required to provide a title for the summary.
- Marks will be deducted if you ignore these instructions.

TEXT D

Provided he or she does not harm other people or their property, every person should be free to act as he or she chooses.

The authoritarian adult believes children have no rights. The permissive parent believes he himself has no rights. The in-between parent has no clear views at all. But happily there is a fourth alternative which is simple, logical, and easy for children to absorb and understand. The fourth position is one in which adults recognise that all people should have the same rights regardless of age. The principle underlying this position is simply that every person should be entitled to live as he chooses provided he does not harm other people or their property.

When this principle is applied to very young children, their lack of experience has to be taken into consideration. Naturally, they must be protected from basic dangers of which they can have no knowledge. They cannot be left to wander onto busy roads, drink bottles of turpentine or eat cigarette butts. Apart from these obvious limitations, this principle can be applied consistently to children. If it is, they are quick to see how they benefit from it and to understand why they should apply it to themselves.

Whatever conflict arises between adults and children (from toddlers to teenagers), it is because this principle is not understood and respected. Conversely, when it is applied consistently the result is mutual freedom and respect.

Because of the great importance of this principle, we need to take time to consider exactly what it means before we apply it to child rearing. The principle consists of two parts. The first concerns our respect for the other people and their property; the second, our freedom to act as we choose. If you examine the meaning of these two parts, you will see that they are reverse sides of the same coin. One side of the coin is concerned with my freedom to live as I wish; the other with yours. The one cannot exist without the other. In other words, freedom can exist only when it is mutual.

[Adapted from Frances Kendall: *Super Parents Super Children*]

TOTAL SECTION B: 10

SECTION C: LANGUAGE IN CONTEXT

QUESTION 3: ANALYSING ADVERTISING

Study the following advertisements (TEXTS E and F) and answer the set questions.

TEXT E


[From: Elle]

TEXT F

Free banking. No joke.

Everyone knows that when you're a student, money is no laughing matter. You want financial independence and the ability to afford all the extra goodies that will make your life more fabulous. That's why you need Standard Bank's Student Achiever account. It helps you manage your money better and the free banking allows you to have more money to do what you want to do. Freedom and money? Sounds like a good deal...

Inspired. Motivated. Involved.



Standard Bank

Authorised financial services and registered credit provider (NCRCP15)
The Standard Bank of South Africa Limited (Reg. No. 1962/000738/06), SBSA 406611 06/08

[From: *Seventeen*]

QUESTIONS: TEXT E

- 3.1 Explain the function of the mathematical symbols (+ and =) in the illustration. (2)
- 3.2 Give a reason for the advertiser's choice of font for the written text. (1)
- 3.3 In your view, does the illustration effectively convey the advertiser's intention? Justify your answer. (3)

QUESTIONS: TEXT F

- 3.4 Does the picture of the young man contradict the statement that 'money is no laughing matter'? Explain your answer. (2)

QUESTIONS: TEXTS E AND F

- 3.5 Would you consider the slogan for Standard Bank (TEXT F) to be a suitable one for TEXT E, the *HEARTBEAT* programme? Motivate your answer. (2)
[10]

QUESTION 4: UNDERSTANDING OTHER ASPECTS OF THE MEDIA

Study TEXTS G and H and answer the set questions.

TEXT G: CARTOON

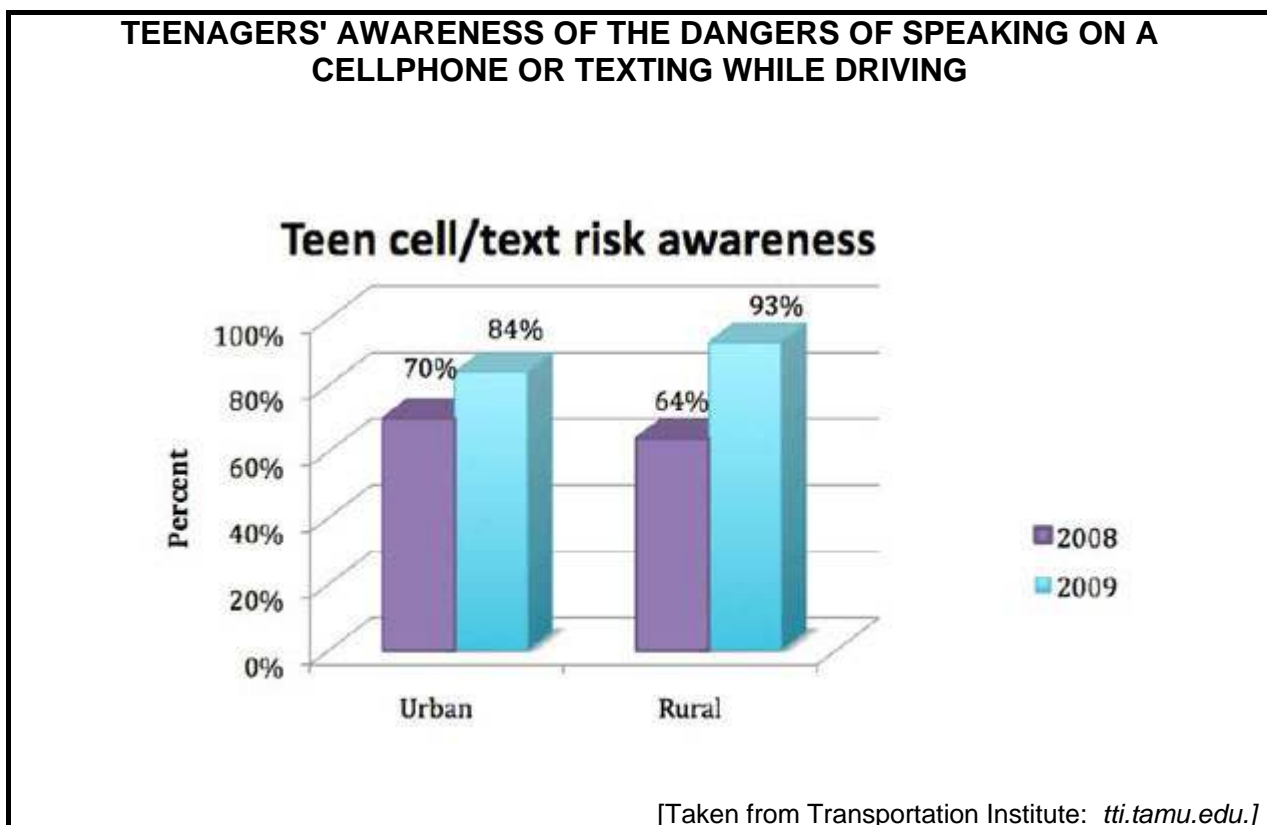


QUESTIONS: TEXT G

- 4.1 Discuss what the cartoonist is satirising. (2)
- 4.2 How do the body language and facial expressions of the characters contribute to the humour of the cartoon? (3)

TEXT H: GRAPH

The following graph shows the results of an American survey.

**QUESTIONS: TEXT H**

- 4.3 Explain what the graph reveals about the change in the levels of awareness of urban and rural teenagers. (2)
- 4.4 In your opinion, is the presentation of this information more effective as a graph than it would be in words? Justify your answer by referring closely to this graph. (3)
- [10]**

QUESTION 5: USING LANGUAGE CORRECTLY

Read TEXT I, which contains some deliberate errors, and answer the set questions.

TEXT I**SIGN MANIA**

by our Travel Correspondent

If one travels in South Africa, as I do, you will read many signs that leave one bewildered and gasping.

The owner of a health food shop in a certain town informed his clients: 'CLOSED DUE TO ILLNESS'. This is better than the hotel in the same town that told its horrified guests: 'TOILET OUT OF ORDER. PLEASE USE FLOOR BELOW'. 5

I spent a night in a town in the Cape. Interested in the locals, I bought a newspaper. I was fascinated by the advertisement posted by a second-hand shop: 'WE EXCHANGE ANYTHING – BICYCLES, WASHING MACHINES', ETC. WHY NOT BRING YOUR WIFE ALONG AND GET A WONDERFUL BARGAIN?'

Talking of washing machines, did you see the following: 'AUTOMATIC WASHING MACHINES. PLEASE REMOVE ALL YOUR CLOTHES WHEN THE LIGHT GOES OUT.'? 10

Why not visit one of our wonderful game parks? Just bear in mind the notice spotted last month: 'ELEPHANTS PLEASE STAY IN YOUR CAR!'

Considering the importance of agreement (in a South Africa hopeful for 15 reconciliation), I hope you are as amused by all of these as I am.

Finally, for all the insane sign writers of South Africa: IF YOU CANNOT READ, THIS LEAFLET WILL TELL YOU HOW TO GET LESSONS.

QUESTIONS: TEXT I

- 5.1 Identify and correct the grammatical error in line 1. (1)
- 5.2 Refer to line 6: 'Interested in the locals, I bought a newspaper.'
Rewrite this sentence beginning with: I bought ... (1)
- 5.3 Refer to lines 7 – 9: 'WE EXCHANGE ANYTHING ... GET A WONDERFUL BARGAIN?' Explain the ambiguity in this sign. (2)
- 5.4 Is the use of the apostrophe in 'MACHINES' (line 8) correct? Give a reason for your answer. (1)
- 5.5 One word in lines 15 – 16 has been spelt incorrectly. Correct the spelling of the word. (1)

- 5.6 Give the meaning of the prefix 'auto-' in line 10. (1)
- 5.7 Correct the punctuation in line 14 (ELEPHANTS PLEASE STAY IN YOUR CAR) to make clear the writer's meaning. (1)
- 5.8. 'Considering the importance of agreement' (line 15).
- 5.8.1 This is an example of a ...
- A clause.
 - B complex sentence.
 - C phrase.
 - D simple sentence. (1)
- 5.8.2 Give a reason for your answer. (1)
- [10]**
- TOTAL SECTION C: 30**
GRAND TOTAL: 70



basic education

Department:
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REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2010

MEMORANDUM

MARKS: 80

This memorandum consists of 24 pages.

NOTE TO MARKERS

- This marking memorandum is intended as a guide for markers.
- The memorandum will be discussed with the marking panel before marking commences at the marking centre.
- Candidates' responses must be considered on their merits.

MARKING GUIDELINES

- Wherever a candidate has answered more than the required number of questions, mark only the first answer/response. **(The candidate may not answer the essay and the contextual question on the same genre.)**
- In SECTION A, if a candidate has answered all four questions on seen poems, mark only the first two.
- In SECTIONS B and C, if a candidate has answered two contextual or two essay questions, mark the first one and ignore the second. If a candidate has answered all four questions, mark only the first answer in each section, provided that one contextual and one essay has been answered.
- If a candidate gives two answers where the first one is wrong and the next one is correct, mark the first answer and **ignore** the next.
- If answers are incorrectly numbered, mark according to the memo.
- If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
- *Essay question:* If the essay is shorter than the required word count, do not penalise because the candidate has already penalised him/herself. If the essay is too long, consider and assess a maximum of 50 words beyond the required word count and **ignore the rest of the essay. However, the conclusion must be considered.**
- *Contextual questions:* If the candidate does not use inverted commas when asked to quote, **do not penalize.**
- For TRUE/FALSE or FACT/OPINION questions, the mark should be split, i.e. award 1 mark for TRUE/FALSE or FACT/OPINION and a mark for the reason/substantiation/motivation/quotation. The mark for the reason/substantiation/motivation/quotation should **only** be awarded if the TRUE/FALSE or FACT/OPINION part of the question is correct. (One cannot award a mark for a substantiation or an interpretation (TRUE/FALSE or FACT/OPINION) that was wrong in the first place.)

SECTION A: POETRY**QUESTION 1: PRESCRIBED POETRY: ESSAY*****i thank You God for most this amazing – e.e. cummings***

- Use the following ideas, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.
- Refer to rubric for marking the poetry essay question on page 22.

- The capitalization of 'You' and 'God' might be normal, but here suggests special respect for God (since there are no other capitals in the poem and cummings routinely uses capitals only to show particular significance).
- There are expressions indicating the overwhelming (indeed, infinite) wonder of the Creation ('amazing', 'infinite', 'which is yes', 'great', 'illimitably').
- Terms evoking a sense of intense and happy energy are prominent ('leaping', 'gay'). The speaker's tone also seems 'dreamy' with delight ('blue true dream').
- The deviations from standard expression/grammar help to suggest the delighted/ecstatic tone of the speaker's voice ('for most this', 'great happening illimitably earth', 'any ... human merely being'). It is a very controlled poem but there is an outpouring of thoughts/feelings.
- God's nature/Creation is depicted as being so wonderful that even 'trees' seem animated ('leaping').
- The first stanza ends with a particularly intense and joyful affirmation of the positive quality of what God has made ('which is yes').
- The Christian idea of rebirth is evident in the second stanza ('i who have died am alive again today'). Devout Christianity is also clear in the 'sun's' - 'Son's' word-play: Jesus is linked to the source of life and energy and the idea of renewal, freshness, etc.
- The speaker is humble before God (he is 'lifted' or made into something better from 'nothing', with the miracle of Creation and the humble status of a human being stressed in the 'no ... all nothing' repetition.)
- The speaker is explicit that there is no basis for doubting God's existence ('how should ... any human ... doubt ... You').
- The bracketing of the last two lines suggests a dropped voice/hushed tone/respectful tone/reverential tone as the speaker affirms that he has become truly aware of the truth of his faith/spiritual rebirth. (The whole of stanza 2 is bracketed – concentration on himself and the effects on him; he is not as important as God.)

[10]

QUESTION 2: PRESCRIBED POETRY: CONTEXTUAL***Walking away – C Day Lewis***

- 2.1 The title relates to separation of the speaker from his son (1). It also links to the general concept that, as children grow, they need to 'walk away' from their parents on many levels, and their parents must allow them to do so. (2) (2)
- 2.2 'A half-fledged thing' suggests a very young bird not yet ready to fend for itself and in danger in the wild. (1) The father feels that the schoolboy might not yet be ready to cope without his protection. The father accepts that the 'walking away' is natural, but believes that the child is not yet ready. (2)
(Consider other responses on their merits.) (3)
- 2.3 A 'seed' is the offspring of the 'parent stem', as the boy is of the father. (1) The father accepts that the seed is ready for dispersal when it can be 'loosened' by the wind; in the same way, the father accepts that the right time comes for the child to assert his independence. (2)
(There is a sense that the seed will never return – award 1 mark.) (2)
- 2.4 'Nature's give and take' indicates that benefits come at a cost. The last two lines assert that independence/maturity comes at the cost of loosening ties/losing comforting support and that one displays love (a great good) by accepting loss. Good parenting involves an understanding of the need to '[let] go'.
(Nature/God gives and takes away – cycle of life – award 1 mark.)
(Mark globally. However, candidates must look at both quotations.) (3)

[10]

QUESTION 3: PRESCRIBED POETRY: CONTEXTUAL***If you don't stay bitter for too long* – Charles Mungoshi**

- 3.1 In stanza 1, he urges his fellow countrymen to leave all that has happened in the past and to work towards a changed future. He wants them to stop feeling the emotions of anger and bitterness, and to create a new reality. In stanza 4, there is a suggestion that it would be more constructive/useful ('helpful') to see that the old (oppressive) order is going away and that there is hope for a better future after liberation.
(Mark globally. Credit alternative interpretations e.g. loss of rural environment.) (2)
- 3.2 In stanza two, there are sensory images of a happy rural childhood. The memories are of ploughing, the lazy summer afternoons, the peaceful atmosphere around the grazing cattle and the birds following the plough. The appeal to the senses of sight, smell and sound and the evocation of the movements of the scene (birds, cattle) both create warm, beautiful memories. (Candidates could discuss any TWO images or provide a full explanation of any ONE image.) (3)
- 3.3 He now understands the effects of oppression/destruction of rural life. Perhaps there is also understanding of the sacrifices needed if there is to be a basis for hope. The older generation stoically endured hardship/pain because the youth leave/go into exile.
(Consider other valid responses.) (2)
- 3.4 Personal: focus on his experiences and developing understanding of the difficulties of colonialism/urbanisation.
OR
Universal: the experiences are common to all peoples that have had to suffer colonial rule or other forms of oppression/urbanisation.
In both cases, something worthwhile can be salvaged provided that anger and bitterness can be set aside.
(Accept a mixed response, which should be awarded 2 marks. A 3rd mark should be awarded only if the candidate focuses on the idea that anger and bitterness can be set aside.) (3)

[10]

QUESTION 4: PRESCRIBED POETRY: CONTEXTUAL***Ozymandias* – Percy Bysshe Shelley**

- 4.1 The octave contains the description of the statue, establishes the place and the situation - the suggestion of who Ozymandias was. The sestet contains the inscription, and the idea of the irony that Ozymandias's dreams for fame in posterity have failed. (The candidate must deal with the idea of the octave and the sestet. Award 2 marks for the octave and 1 mark for the sestet OR 1 mark for the octave and 2 marks for the sestet.) (3)
- 4.2 He is sympathetic towards/admires/respects the sculptor. (1) He tells us that the sculptor saw the truth about Ozymandias and depicted it well/had the courage to show the truth. (1) (Accept 'sculpture' if it is clear that the candidate means 'sculptor'. Do not accept confusion of sculptor and king.) (2)
- 4.3 It contributes to the mood of bleakness/forlorn quality by linking the key terms suggesting these ideas with alliteration/using the tonal effect of sounds that create desolation.. (No marks must be awarded if only a definition of alliteration is given.) (2)
- 4.4 Ozymandias has made claims about his importance and the wonder of his 'works'. However, nothing is left of these testimonies to his glory or to his tyranny. The irony is in the revealing of his claims to be boastful and empty. (Mark globally.) (3)

[10]

UNSEEN POETRY: POETRY FROM AFRICA**Africa – SEGUN RASAKI****QUESTION 5: UNSEEN POETRY – ESSAY**

- Use the following ideas, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem, and the poet's intention.
- Refer to the rubric for marking the poetry essay on page 22.

- Africa is a beautiful and vast continent. It has many positive attributes. However, Africa has also been taken for granted, abused and neglected.
- The abuse/neglect of Africa has resulted in poverty and diaspora/emigration of the people.
- Repetition shows the importance of the continent and its central place in the poet's life.
- The poem contrasts geographical regions to show the vastness of the continent. Yet it still forms one whole.
- People, cultures, climatic regions are contrasted.
- Emotive language emphasises his regard for the continent as well as noting the shortcomings ('Sunshine', 'greenery', 'Serenity'–'Raped', 'desolate', 'scattered').
- The tone changes from exaltation and praise to bitterness at the exploitation of the continent and its people.
- The final line however, re-establishes the poet's belief in the continent.

(Credit candidates who focus on South Africa with reference to the poem.)

[10]

QUESTION 6: UNSEEN POETRY – CONTEXTUAL

- 6.1 Africa is established as a beautiful continent, yet it is also undervalued. (1 mark; accept mere lifting.) Africa's beauty incorporates the landscape and the natural features of the continent, as well as the richness of the spirit of the people ('hospitality', 'warmth'). However, Africa is also exploited (e.g. 'raped and left desolate') and its people 'scattered all over the world'. (2)
- 6.2 Discussion of any TWO of the following points:
The geographical details show the vastness of the continent. There is further reference to the diversity of landscapes. There is also mention of climate. (2)
- 6.3 The previous lines have pleasantly referred to Africa, the continent. However, the mood becomes dark/mournful/sad/sombre/angry when the poet introduces social and political comment that Africa has been abused and misused. It has been 'raped', with its people dispersed worldwide. (Positive to negative mood – award only 1 mark.) (Mark globally, but look for the main points.) (3)
- 6.4 The speaker uses apostrophe, heightening the sense of identification and affection. The use of 'mine' strengthens the idea of possession and involvement. Africa is personified. The repetition of the word stresses the importance of the land. There is simplicity in 'simply mine'. (2) The effect is to reaffirm his unity/identifying with Africa/sense of involvement. (1) (3)
- TOTAL SECTION A: 30**

SECTION B: NOVEL**QUESTION 7: *ANIMAL FARM* – ESSAY**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to the rubric for marking the essay question on page 24.

- Propaganda is the giving of false or exaggerated information, used to win support for a political cause or point of view.
- Squealer is the vehicle that Napoleon uses to pass on his propaganda to the animals. He is brought in to explain Napoleon's and the pigs' self-serving decisions to the animals. He uses all the elements of propaganda – the suggestion of threat, the suggestion of a common enemy, an ideal that needs to be protected, a common goal. He is the link between Napoleon and the animals.
- Every time something happens which is out of line with the fundamental ideal of Animalism, Squealer 'explains' it to the animals. He explains that Napoleon always wanted to build the windmill, but appeared to be against the idea to defeat Snowball; he agrees that Snowball was given an award after the Battle of the Cowshed, but says that it was given in error. He adds that Snowball's injuries were indeed inflicted by Jones, but that they were superficial and that this was a ploy on the part of Snowball and Jones to make it appear that they were enemies. (There are many examples of Squealer's propagandist rhetoric. Allow for all of them.)
- Squealer threatens the animals with the return of Jones; uses long lists of figures that are meant to convey that the situation is better than the animals know it to be; convinces the animals that what they know to be facts have been remembered incorrectly.
- Napoleon intended to gain control of Animal Farm after the rebellion and, once he had it, to keep it. Everything that he does is to serve these purposes.
- The use of propaganda causes the animals to go along with everything the pigs say. They end up in a situation where they are worse off than when they were living under the rule of Mr Jones. Because of Squealer's clever rhetoric, they allow themselves to lose their freedom and end up in a worse situation than they could ever have imagined.

[25]

QUESTION 8: ANIMAL FARM: CONTEXTUAL

- 8.1 The pigs have taken a leading role in the creation of Animal Farm. They formulated the principles into the idea of Animalism, enumerated the Commandments, painted them on the barn wall, (under Snowball) formed various committees, initiated the idea of the windmill, supervised, etc. The horses, particularly Boxer, have proved to be the labour behind the work that needs to happen to make it a success. In general, the animals represent those who follow blindly. Candidates might mention Benjamin, who is aware but passive; represents those who understand but remain silent. (Candidates must focus on both the pigs and the other animals. (The candidate must deal with the idea of the octave and the sestet. Award 2 marks for the pigs and 1 mark for the other animals OR 1 mark for the pigs and 2 marks for the other animals.) (3)
- 8.2
- The pigs inform the animals that the more desirable food (milk and apples) needs to be consumed by them only, so that their 'cleverness' is maintained, and that all of Animal Farm's inhabitants will benefit from this. The animals are thus deprived of the milk and apples.
 - The pigs can read and write. The Seven Commandments are proposed, and later adapted by the pigs to suit themselves. Later in the novel, they appear to be working on minutes, files, memoranda and reports. This justifies their not doing hard labour on the farm along with the other animals.
 - The pigs control the relationships that they have with humans – something initially forbidden. They alone benefit from the trading with humans.
- (Accept other examples. 1 mark for incident; 1 mark for discussion.) (2)
- 8.3 Boxer is totally devoted to the farm and dedicates himself to working harder at every setback.(1) In the process, he damages his health. This is ironic because when his strength fails him, the pigs sell his body to the knackers. The pigs show no appreciation for Boxer's sacrifices.(2) (3)
- 8.4 The animals hear laughter and singing from the farmhouse. (1 mark only) They know that men and pigs are there together and they wonder what is happening to produce such hilarity and gaiety. (2)
- 8.5 What happens is that the ideals of the revolution are overturned, and the pigs become the oppressors. The original principles insist on the equality of all animals.(1) However, if some animals are 'more eminent' than other animals, there cannot be equality.(1). Even among the pigs there is some kind of class distinction/hierarchy that some pigs are more eminent than others.(1) (3)

- 8.6 Napoleon uses manipulative language and lies, assisted by Squealer in these regards. He also uses brute force and intimidation, with the dogs as his instruments. Moreover, he isolates himself from the community and places himself in a position of supreme authority. Then he deals with human beings and trades with outsiders at the expense of the animals. Finally, he establishes an elite consisting of members of his own kind (pigs).
(Award 3 marks for any three ideas OR one well-developed idea.) (3)
- 8.7 Pilkington uses a flattering/obsequious/patronising/condescending tone. He is glad that the farm is once again part of the human community after a period of rebellion and mistrust. The farm is once more profitable to the humans.
(Award 1 mark for the tone, 1 mark for general discussion and 1 mark for the **critical** comment.) (3)
- 8.8 The **pigs** are to blame:
The pigs are depicted as self-serving and greedy. They indulge in wild parties, drink alcohol, eat refined food, gamble and socialize with humans. (See Extract B.)
- AND/OR
- The **other animals** are also to blame:
The animals allow Napoleon and the pigs to take control, to oppress them, to persuade them to accept every change to the Commandments. They are shown to be subservient and frightened. In Extract B, they remain outside, 'creep' around and do not participate in the festivities.
(Consider a well-substantiated response that focuses on other characters e.g. Jones.) (3)
- 8.9 It is a [beast] fable because a simple story about animals is used to present significant ideas about human life. (Award ½ mark for satire/allegory.)
The language is generally simple and the story uncomplicated, but the themes are serious and important: the betrayal of revolution by leaders who turn out to be as bad as or worse than the old masters (e.g. the communists/Bolsheviks/Stalinists).
(Credit other valid responses.) (3)

[25]**OR**

QUESTION 9: PRIDE AND PREJUDICE – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to the rubric for marking the essay question on page 24.

Universal themes: love and marriage; happiness and hurt

The candidate must address the issues of love and marriage, hurt and happiness, showing what the novel suggests about each.

Love and marriage

- Ideally, one should admire and respect one's life partner: Darcy and Elizabeth, Bingley and Jane, the Gardiners. Love should be based on such feelings.
- Austen shows how appalling it is to be married to someone whom one despises/tolerates: the Bennets, Charlotte and Mr Collins – to some extent; Lydia and Wickham.
- However, Austen is also aware of the social and financial aspects of marriage. Jane and Elizabeth are blessed because they **can** marry for love. Colonel Fitzwilliam cannot; even Elizabeth forgives Wickham for choosing Miss King, although she condemns Charlotte in a similar situation. Elizabeth comes to recognize the justice of Charlotte's reasons for marrying.

Happiness and hurt

- People are in pursuit of happiness, whether in friendships, love, marriage.
- However, those who suffer may be capable of change: Elizabeth, Darcy.
- Happiness and hurt are always personal but may show the character's sensitivity to others (Elizabeth's concern for her sister, which attracts Darcy to her, the Bennet family's joint suffering when Lydia elopes).
- Sometimes, it is necessary to experience hurt before true happiness can be achieved. Elizabeth and Darcy both grow in understanding and capacity for deep appreciation of one's partner as a result of the pain they experience in the early stages of their relationship. Even Jane, although stricken by Bingley's distancing himself from her, is ultimately happier at the end of the novel.

Note:

Perceptive candidates might agree that these are important themes but point out that there are other major issues, such as the problems of social class, economic issues and petty egotism.

[25]

QUESTION 10: PRIDE AND PREJUDICE – CONTEXTUAL

- 10.1 She advises Elizabeth to be sensible, not to trust Wickham and to avoid him. She also advises her not to dismiss what Darcy has had to say. (2)
- 10.2 She feels that Elizabeth is below her in social standing and cannot be a 'true' friend. That she is not a true friend of Elizabeth has been shown earlier in the novel at the time of Elizabeth's visit to Jane at the Bingleys'. It is ironic because she is not advising Elizabeth in a friendly way as much as imposing her opinions on her. (3)
- 10.3 Elizabeth is prejudiced against Darcy and in favour of Wickham. Wickham has presented her with plausible reasons for distrusting Darcy and Darcy himself has insulted Elizabeth at their first meeting. Moreover, she finds Wickham attractive. She also sympathises with Wickham's cause. (Accept any two.) (2)
- 10.4 Miss Bingley is prejudiced because of her superior social class position. She does not accept as equal anyone whom she sees as unfit to move in her social circle. Wickham is merely the son of a superior servant. (3)
- 10.5 Wickham elopes with Lydia. He is simply using her and would probably have abandoned her, were it not for Darcy's paying him to marry Lydia. He marries Lydia for the money and not because of any decent motive. (Mark globally.) (3)
- 10.6 Earlier, Darcy behaves in a cold, aloof manner. He is self-controlled and stiff. He is disparaging of Elizabeth, her family and her social position. Here, he explicitly cannot control his feelings, is passionate and is dramatic in his expression of love for her. (3)
- 10.7 Darcy is critical of Elizabeth's class and connections. She still thinks that he is unjust to Wickham. His manner of expressing his love is formal and rather unconvincing. Finally, she has not yet recognized his real worth and sincerity – she has not yet had the evidence. (Mark globally.) (3)
- 10.8
- Darcy's intervention in the Lydia-Wickham affair earns Elizabeth's gratitude and high regard.
 - She overcomes her damaged pride and even develops some sympathy for Darcy's objection to her family.
 - Darcy learns to humble himself and to admit what has been wrong with his attitude.
 - She grows to love Darcy and hold him in high esteem.
- (Mark globally) (3)
- 10.9 Open-ended. Assess on merit.
Possibility: Elizabeth is a more passionate person than her sister; similarly, Darcy is more intense than Bingley. Hence laughter as opposed to mere smiling.
Possibility: Although the relationship of Jane and Bingley has had its problems, they are less intense than those in Elizabeth and Darcy's. So there is more joy when the latter couple at last achieves unity. (3)

[25]

QUESTION 11: *THE GREAT GATSBY* – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to the rubric for marking the essay on page 24.

- The American Dream means different things to different people, but basically it means the achievement of freedom, material comforts, personal and emotional fulfilment.
- Open to corruption.
- Seeing the Dream in terms of wealth and privilege can lead to the evils of crime (Gatsby, Wolfsheimer, probably Dan Cody, Walter Chase, various party-goers) and class-based arrogance (Tom, Daisy, etc).
- Gatsby merges the Dream with the idea of Daisy, the dream girl – the achievement of wealth and power through criminal means becomes meaningful to him only as a means of attaining Daisy.
- The difference between the real Daisy and Gatsby's image of her.
- Gatsby tries to ignore reality: Daisy's marriage, her daughter, her five years away from him generally.
- Gatsby cannot re-live the past.
- Gatsby is doomed to failure.
- The circumstances of Gatsby's death suggest that his doom is tied to the pursuit of the Dream: he is killed by Wilson, who thinks Gatsby has done what Tom and Daisy are in fact responsible for (respectively, the adultery and death of Myrtle).
- The privileged classes go on living their careless lives while the (originally) working-class dreamer is destroyed.
- Myrtle, like Gatsby, is from the lower class and dreams of escape to the upper class.
- She thinks Tom is her way out and upward.
- She wants to go to the West; this is one aspect of the American Dream: success, fame, appreciation, even adulation, money. The very nature of her dream (to marry into the upper class) is an illusion.
- But she is destroyed: her death has obvious symbolic significance, in that she is (howbeit accidentally) killed by a member of the privileged classes and her rival for Tom – she is simply too powerless in the real America (and world) as opposed to the one the dreamers dream about.

(Candidates must discuss both Gatsby and Myrtle. However, credit candidates who focus on Gatsby more than they do on Myrtle - there must be substantial discussion of Myrtle.)

[25]

QUESTION 12: THE GREAT GATSBY: CONTEXTUAL

- 12.1 Tom has been unfaithful to her from the very day they were married. He is a bully. She is emotionally unfulfilled. An instance of her cause for unhappiness is that when she gives birth, her husband is with another woman/Tom bruises Daisy's finger/Tom is involved in a relationship with another woman. (2)
- 12.2.1 Tom does not take marital responsibility seriously. He is not only absent but almost certainly committing adultery while his wife is having a baby. So he is appallingly undutiful to his wife and careless about his own newborn child. (Award 1 mark for a 'negative' attitude.) (3)
- 12.2.2 If 'Yes': Tom uses Myrtle for his own pleasure and is unconcerned with her as a person with feelings. He is capable of brutally assaulting her when she annoys him (he breaks her nose). Tom physically and emotionally abuses Daisy, such as his absence when she was giving birth (because he is committing adultery).
If 'No': Tom wants to be married to Daisy, however shallow his feelings for her and his motives might be. However, Myrtle would never be socially acceptable as a wife and is merely a means of self-indulgence for Tom, e.g. He bruises Daisy's finger accidentally but breaks Myrtle's nose deliberately. (A mixed response would also be valid.) (3)
- 12.3 Open-ended. Mark on cogency of argument. Suggestions/examples:
If 'Yes': Whatever her faults, Daisy is a victim. Women in her society have little chance to assert themselves in the face of male control. She shows genuine heartbreak when the letter from Gatsby arrives just before her wedding, but she has been made to believe that she needs a powerful husband if she is to live successfully.
If 'No': Daisy is constantly insincere and superficial. Nick notes that she watches to see whether she has succeeded in having the desired effect on others. She poses when Nick first sees her and Jordan together/when she goes to Gatsby's house and is excited by all that she sees. She tolerates Tom's abuse instead of taking a really effective stand. (3)
- 12.4 There is a suggestion of possession of an object: 'my' plus the generic 'girl'/ It could also suggest that Myrtle is a 'girl-friend', which is something less important and respectable than a wife.
They are having an affair/ Myrtle is only the mistress. (Award 1 mark only.) (2)
- 12.5 The image on the billboard is an advertisement. One of the functions of the image is to comment on American commercialism/capitalism: it leads to the kind of misery seen in the valley of ashes.
The face is bespectacled; therefore it is short-sighted/weak when it comes to vision. This can be seen as a comment on the failure of the social order.
If the image suggests a kind of god presiding over the grey landscape, it is a grubby and failed materialistic god.
However, some might see its 'persistent stare' as intimidating and suggestive of the doomed quality of dreams, hopes, real worth and life in general as presented in this novel.
(Mark globally) (3)

- 12.6 The inhabitants of the valley of ashes are failures. Their hopes and dreams are 'ashes'. A 'river' is a traditional life-symbol, but their river is 'foul': polluted and full of rotting material. The world of these people is 'dismal'. 'Main Street' is a traditional American term for good, wholesome small-town life; here it sits near a 'waste land' and is 'contiguous to absolutely nothing': another image of the desolation of the Dream.
(A close reading of the language is preferable but not essential. Award 2 marks for: the American Dream has failed; the fire has burnt out, leaving ashes; poverty/disillusionment/despair/dumping ground AND 1 mark for the irony.) (3)
- 12.7 Gatsby's heightened awareness is suggested in the phrase 'an inconceivable pitch of intensity'. However, this kind of intensity might lead to disappointment, to the sense of how 'grotesque a thing a rose is' or the recognition that the object of one's desire falls short. The image of the 'overwound clock' that is 'running down' suggests that Gatsby is moving toward the point when the clock stops, as it were. He is doomed. (3)
- 12.8 The reader feels sympathy for Gatsby – he has hoped for this day for so long, but it has been an anti-climax.
OR
The reader is indifferent to/despises Gatsby: he has lived with a naïve dream for too long and lost a sense of reality; he is especially unable to assess Daisy accurately.
(Credit candidates who make reference to Gatsby's shirts - his being flashy and ostentatious.)
(Open-ended. The candidate needs to offer an opinion of Gatsby, substantiated by close reference to the novel. Accept a mixed response.) (3)

[25]**TOTAL SECTION B: 25**

SECTION C: DRAMA**QUESTION 13: *OTHELLO* – ESSAY**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to the rubric for marking the essay on page 24.

- Othello's vulnerability to evil derives from his insecurities: he is not a native-born Venetian; indeed, he is black in a white society; he is much older than his wife; he is concerned that he lacks the sophisticated manners of Desdemona's fellow upper-class Venetians.
- Iago is also emotionally threatened. He admits that there is 'a daily beauty' in Cassio's life that makes him aware of his inferiority; he is sexually insecure and imagines that Emilia has betrayed him with Othello (an absurd fear); he bitterly resents being subordinated to an aristocratic non-Venetian (Cassio) with no real military experience.
- A crucial point is that Iago is utterly evil, whereas Othello is (like humanity in general, and typically of tragic heroes) of mixed potential.
- The intervention of the devilish Iago is necessary to activate the evil latent within Othello and to defeat the influence of the divine Desdemona.
- Both Iago and Othello are killers. Both have killed in battle.
- However, Iago plots the destruction of innocents in a dreadfully underhanded way.
- Othello would never behave like this, until unhinged by jealousy generated by the working of Iago's lies on his insecurities.
- Iago uses imagery of coarse sexuality, animal images and reference to hellish forces.
- Othello's diction is originally that of a noble gentleman.
- However, as Iago's poison works on him, Othello sounds more and more like Iago, and uses expressions suggestive of vile, bestial behaviour.
- Othello and Iago both swear to destroy Desdemona and Cassio; in this pact, they are very much alike.

(Credit candidates who present an opposing view, with substantiation.)

[25]

QUESTION 14: OTHELLO – CONTEXTUAL

- 14.1 He is happy/relieved/joyous to be reunited with her/loves her/admires her for her courage. (1) Othello and Desdemona have travelled to Cyprus on separate ships. There has been a storm. Desdemona's ship achieves safe harbour before Othello's. (3)
- 14.2 She has an optimistic/positive attitude: she wants to believe that their relationship can continue to prosper and even improve. She looks forward to their aging together, praying for divine assistance in strengthening their love. (3)
- 14.3 The metaphor is derived from music; the words 'tuned' and 'music' suggest harmony. At this point in the play, Othello is like a well-tuned instrument, making harmonious music. But Iago will adjust him, as it were, so that the beauty and harmony of his life will be destroyed. (Award 1 mark for metaphor and 2 marks for discussion of effectiveness.) (3)
- 14.4 The irony of the phrase emphasizes Iago's dishonesty. Iago is cynical about honesty and his own image as an honest man. It is an image he cultivates so as to manipulate people. (3)
- 14.5 The Turks are a dangerous enemy and they have been eliminated, but there are other, more deadly enemies, such as Iago and Othello's darker self. The audience knows that Iago is plotting against Othello, who thinks that his immediate problems are over, but the emotional and personal wars are yet to come. (Award 2 marks for an explanation and 2 marks for a critical discussion.) (4)
- 14.6 Othello is resentful towards Desdemona as he suspects her of unfaithfulness with Cassio. By pushing the handkerchief away, he is actually rejecting her callously and provides no explanation for his behaviour. (3)
- 14.7 Emilia picks up the handkerchief and gives it to Iago, who has been nagging her to obtain it. Iago plants the handkerchief in Cassio's room, and eventually there is the scene in which Cassio seems to be giving Othello's precious gift to Desdemona to Bianca, a courtesan/whore.(1) It confirms Othello's suspicion that Desdemona is being unfaithful to him with Cassio + elaboration.(2) (Accept other valid responses.) (3)
- 14.8 Open-ended question.
If 'Yes':
Emilia is being a loyal wife and does not understand that her husband's motives are evil. She acts in good faith. She feels intimidated and thinks taking the handkerchief will be harmless and endear her to her difficult/abusive husband.

If 'No':
Emilia is stealing. Moreover, she is betraying her mistress and friend: she knows how important the token is to Desdemona.
(A mixed response would also be valid.) (3)

[25]

QUESTION 15: THE CRUCIBLE – ESSAY

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- Refer to the rubric for marking the essay on page 24.

• The world of Salem: highly charged emotional atmosphere

The community feels threatened by the unknown world around it/the unseen world of spirits/the threat from within (either of witches or of non-conformity).

Proctor

- Calm initially: he knows that there is no real witchcraft, and so remains calm.
- Calm shaken by Elizabeth's demand that he tell the court what Abigail said to him; he now becomes involved in the struggle for life and death: the struggle to keep Elizabeth safe.
- Once Elizabeth has been accused, Proctor loses control; becomes violent: he rips the warrant; he has to be restrained by the officers of the court.
- When Proctor approaches the court, he knows the importance of keeping control.
- He remains calmly determined even after Danforth points out that Elizabeth will be saved from hanging for a year: Proctor cannot betray his friends.
- In the intense atmosphere created by the girls' mass hysteria, Proctor's helplessness and frustration, his anger and fear, destroy his calm determination and leave him out of control.
- The final scenes of the play show a doubtful Proctor.
- He decides to sign his confession but will not name anyone else. Here he is passionate, rather than hysterical, defending his integrity and his idea of selfhood.

Hale

- He is calmly determined, confident that he is supported by knowledge and study.
- Sure of his role and his knowledge of God's truth when he visits John and Elizabeth Proctor in their home. However, he has begun to doubt.
- Throughout Act Three, the atmosphere is charged with emotion, but he knows the importance of staying calm.
- He becomes more emotional as the scene progresses, and the atmosphere becomes more highly charged.
- He feels very strongly the struggle for life and death that he is now part of: he is burdened by the responsibility of his actions. He is threatened by Danforth and subsides 'defeated'.
- In the emotionally-charged atmosphere, after Elizabeth has lied and Proctor cries out in agony, he protests to Danforth; denounces Abigail.
- Hale in passionate determination 'denounce[s] these proceedings [and] quit[s] the court!'
- Later, he, calm and determined, spends his time with the condemned, horrified at his part in their fate.
- Tries to reason with Danforth; to persuade those condemned to save their lives.
- As the curtain closes, Hale is seen weeping 'in frantic prayer': he is distressed but not hysterical.

[25]

QUESTION 16: THE CRUCIBLE – CONTEXTUAL

- 16.1 Betty is one of the group of destructive girls who collaborate to escape punishment for their irreligious activities (dancing in the woods). Here, she turns against Abigail, denouncing her. (2)
- 16.2 Abigail is single-mindedly determined to keep the protective pretence going. She is vicious and violent. (2)
- 16.3 It is directly threatening, exaggerated, vicious and vengeful/retributive. Her purpose is to stop the other girls from talking and revealing the truth. She threatens: 'Let either of you breathe a word, or the edge of a word.' She makes her threat terrible by referring to 'the black of some terrible night'. She hints at a terrible punishment ('a pointy reckoning') with horrific consequences 'that will shudder' or shake the girls violently. (3)
- 16.4 To a large extent he is responsible. He is greedy for land. He persuades Ruth to accuse those whose land he wants to acquire. To that extent he is guilty of some of the deaths. However, he would not have been successful had there not been a general hysteria in the village. (Mark globally.) (3)
- 16.5 If 'Yes':
The audience sympathises with the girls because they are terrified and hysterical; they feel vulnerable to the tyrannical rule of the elders in the community. The (other) girls are also intimidated by their leader, Abigail. (An answer that elaborates only on Abigail can be given 4 marks.)
- If 'No':
The audience is appalled by what the girls have done. The girls are prepared to lie to escape punishment. They are endangering the lives of others by creating religious hysteria in Salem. (Mixed responses are also acceptable.) (3)
- 16.6 Proctor has been sentenced to death and will soon hang. Mary has implicated Proctor in the alleged witchcraft. Were Proctor to confess, he would save his life. As he will not compromise his principles and will not lie even to save his life, Hale enlists Elizabeth's help in saving Proctor's life. (3)
- 16.7 Hale arrives in Salem calm and determined, sure of his role. He is an honest man and, as events develop, he increasingly starts to doubt the validity of the witchhunt because honest people like Rebecca Nurse are denounced as witches. His belief in his faith is tested as he realizes that events are not as he had thought. (Award 1 mark for the past and 2 for the present.) (3)
- 16.8.1 There are times when honestly-held beliefs should be questioned because acceptance of them can lead to suffering and unjust death. Hale would prefer the people to live than to sacrifice their lives for their beliefs. He is advising the inversion of values. (3)

16.8.2 Elizabeth rejects Hale's advice. She is very strong in her commitment to honesty. Previously, because of her love for Proctor, she has lied to protect his reputation. Proctor's honesty is thus compromised. Now she refuses to lie because a lie has caused harm and further complications.

(Award 1 mark for the evaluation and 2 marks for the judgement.)

(3)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80

RUBRIC FOR MARKING THE POETRY ESSAY (QUESTION 1 AND QUESTION 5)

RUBRIC FOR MARKING THE POETRY ESSAY HOME LANGUAGE 10 MARKS	Outstanding Coherent structure. Excellent introduction and conclusion. Arguments well structured and clearly developed. Language, tone and style mature, impressive, correct.	Meritorious Essay well structured. Good introduction & conclusion. Arguments and line of thought easy to follow. Language, tone & style correct and suited to purpose. Good presentation.	Substantial Clear structure & logical flow of argument. Introduction & conclusion & other paragraphs coherently organised. Flow of argument can be followed. Language, tone & style largely correct.	Adequate Some evidence of structure. Essay lacks a well-structured flow of logic and coherence. Language errors minor, tone & style mostly appropriate. Paragraphing mostly correct.	Moderate Structure shows faulty planning. Arguments not logically arranged. Language errors evident. Tone & style not appropriate for the purpose of academic writing. Paragraphing faulty.
LANGUAGE Structure, logical flow and style used in the essay.	7 80 – 100%	6 70 – 79%	5 60 – 69%	4 50 – 59%	3 40 – 49%
CONTENT Interpretation of topic, depth of argument, justification and grasp of poem. Outstanding In-depth interpretation of topic, all aspects fully explored. Outstanding response: 90%+. Excellent response: 80 – 89%. Range of striking arguments extensively supported from poem. Excellent understanding of genre and poem.	7 80 – 100%	7 – 7½	7 – 8		
Meritorious Above average interpretation of topic, all aspects adequately explored. Detailed response. Range of sound arguments given, well supported from poem. Very good understanding of genre and poem.	6 70 – 79%	7 – 8	6½ – 7½	6 – 7	

<p>Substantial</p> <p>Shows understanding and has interpreted topic well. Fairly detailed response. Some sound arguments given, but not all of them as well motivated as they could be. Understanding of genre and poem evident.</p>	5	60 – 69%	7 – 8	6½ – 7½	6 – 7	5½ – 6½	5 – 6
<p>Adequate</p> <p>Fair interpretation of topic, not all aspects explored in detail. Some good points in support of topic. Most arguments supported but evidence is not always convincing. Basic understanding of genre and poem.</p>	4	50 – 59%	6 – 7	6 – 7	5½ – 6½	5 – 6	4½ – 5½
<p>Moderate</p> <p>Very ordinary, mediocre attempt to answer the question. Very little depth of understanding in response to topic. Arguments not convincing and very little justification from poem. Learner has not fully come to grips with genre or poem.</p>	3	40 – 49%			5 – 6	4½ – 5½	4 – 5
<p>Elementary</p> <p>Poor grasp of topic. Response repetitive and sometimes off the point. No depth of argument, faulty interpretation/ Arguments not supported from poem. Very poor grasp of genre and poem.</p>	2	30 – 39%				4 – 5	3½ – 4½
<p>Not achieved</p> <p>Response bears some relation to the topic but argument difficult to follow or largely irrelevant. Poor attempt at answering the question. The few relevant points have no justification from the poem. Very poor grasp of genre and poem.</p>	1	0 – 29%					3 – 4

RUBRIC FOR MARKING THE ESSAY QUESTION FOR NOVEL AND DRAMA (SECTIONS B AND C)
Note the difference in marks awarded for content versus structure and language

CODES AND MARK ALLOCATION		CONTENT [15]		STRUCTURE
		Interpretation of topic. Depth of argument, justification and grasp of text.		Structure, logical Language, tone and style
Code 7 80 – 100%	Outstanding 12 – 15 marks	In-depth interpretation of topic, all aspects fully explored. Outstanding response: 90%+. Excellent response: 80 – 89%. Range of striking arguments extensively supported from text. Excellent understanding of genre and text.		Outstanding 8 – 10 marks
Code 6 70 – 79%	Meritorious 10½ – 11½ marks	Above average interpretation of topic, all aspects adequately explored. Detailed response. Range of sound arguments given, well supported from text. Very good understanding of genre and text.		Meritorious 7 – 7½ marks
Code 5 60 – 69%	Substantial 9 – 10 marks	Shows understanding and has interpreted topic well. Fairly detailed response. Some sound arguments given, but not all of them as well motivated as they could be. Understanding of genre and text evident.		Substantial 6 – 6½ marks
Code 4 50 – 59%	Adequate 7½ – 8½ marks	Fair interpretation of topic, not all aspects explored in detail. Some good points in support of topic. Most arguments supported but evidence is not always convincing. Basic understanding of genre and text.		Adequate 5 – 5½ marks
Code 3 40 – 49%	Moderate 6 – 7 marks	Very ordinary, mediocre attempt to answer the question. Very little depth of understanding in response to topic. Arguments not convincing and very little justification from text. Learner has not fully come to grips with genre or text.		Moderate 4 – 4½ marks
Code 2 30 – 39%	Elementary 4½ – 5½ marks	Poor grasp of topic. Response repetitive and sometimes off the point. No depth of argument, faulty interpretation/ Arguments not supported from text. Very poor grasp of genre and text.		Elementary 3 – 3½ marks
Code 1 0 – 29%	Not achieved 0 – 4 Marks	Response bears some relation to the topic but argument difficult to follow or largely irrelevant. Poor attempt at answering the question. The few relevant points have no justification from the text. Very poor grasp of genre and text.		Not achieved 0 – 2½ marks

NOTE: If a candidate has ignored the content completely and written a creative essay instead, award a 0 for both content, and

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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH HOME LANGUAGE P2

NOVEMBER 2010

MARKS: 80

TIME: 2½ hours

This question paper consists of 22 pages.

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 the next page and mark the numbers of the 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)
SECTION B: Novel (25)
SECTION C: Drama (25)
4. Follow the instructions at the beginning of each section carefully.
5. 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 – Answer ONE question.

SECTION B: NOVEL
Answer ONE question.

SECTION C: DRAMA
Answer ONE question.
6. Number your answers correctly according to the numbering system used in this question paper.
7. Start EACH section on a NEW page.
8. Suggested time management:
SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
9. LENGTH OF ANSWERS:
 - Essay questions on Poetry should be answered in about 250 – 300 words.
 - Essay questions on the Novel and Drama sections should be answered in 400 – 450 words.
 - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
10. **CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):**
 - Answer ONLY questions 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.
11. Write neatly and legibly.

TABLE OF CONTENTS**SECTION A: POETRY****Prescribed poetry: Answer any TWO questions.**

QUESTION 1: 'i thank You God for most this amazing'	Essay question	Page 5
QUESTION 2: 'Walking Away'	Contextual question	Page 6
QUESTION 3: 'If you don't stay bitter for too long'	Contextual question	Page 7
QUESTION 4: 'Ozymandias'	Contextual question	Page 8

AND**Unseen poetry: Answer any ONE question.**

QUESTION 5: 'Africa'	Essay question	Page 9
QUESTION 6: 'Africa'	Contextual question	Page 9

NOTE: In SECTIONS B and C, answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION.

If you answer an essay question from SECTION B, you must answer a contextual question from SECTION C. If you answer a contextual question from SECTION B, you must answer an essay question from SECTION C.

SECTION B: NOVEL**ANSWER ONLY ON THE NOVEL THAT YOU HAVE STUDIED.**

QUESTION 7: <i>Animal Farm</i>	Essay question	Page 10
QUESTION 8: <i>Animal Farm</i>	Contextual question	Page 10
QUESTION 9: <i>Pride and Prejudice</i>	Essay question	Page 13
QUESTION 10: <i>Pride and Prejudice</i>	Contextual question	Page 13
QUESTION 11: <i>The Great Gatsby</i>	Essay question	Page 15
QUESTION 12: <i>The Great Gatsby</i>	Contextual question	Page 15

SECTION C: DRAMA**ANSWER ONLY ON THE DRAMA THAT YOU HAVE STUDIED.**

QUESTION 13: <i>Othello</i>	Essay question	Page 18
QUESTION 14: <i>Othello</i>	Contextual question	Page 18
QUESTION 15: <i>The Crucible</i>	Essay question	Page 21
QUESTION 16: <i>The Crucible</i>	Contextual question	Page 21

CHECKLIST

Use this checklist to ensure that you have answered the correct number of questions.

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK
A: Poetry (Prescribed Poetry)	1 – 4	2	
A: Poetry (Unseen Poem)	5 – 6	1	
B: Novel (Essay or Contextual)	7 – 12	1	
C: Drama (Essay or Contextual)	13 – 16	1	

NOTE: In SECTIONS B and C, answer ONE ESSAY question and ONE CONTEXTUAL question.

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY ESSAY QUESTION

i thank You God for most this amazing – e.e. cummings

i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth)

5

how should tasting touching hearing seeing
breathing any – lifted from the no
of all nothing – human merely being
doubt unimaginable You?

10

(now the ears of my ears awake and
now the eyes of my eyes are opened)

This poem is an affirmation of the poet's belief in God.

In approximately 250 to 300 words, critically discuss this statement.

[10]**OR**

QUESTION 2: POETRY CONTEXTUAL QUESTION***Walking away* – C Day Lewis**

for Sean

It is eighteen years ago, almost to the day –
 A sunny day with leaves just turning,
 The touch-lines new-ruled – since I watched you play
 Your first game of football, then, like a satellite
 Wrenched from its orbit, go drifting away 5

Behind a scatter of boys. I can see
 You walking away from me towards the school
 With the pathos of a half-fledged thing set free
 Into a wilderness, the gait of one
 Who finds no path where the path should be. 10

That hesitant figure, eddying away
 Like a winged seed loosened from its parent stem,
 Has something I never quite grasp to convey
 About nature's give-and-take – the small, the scorching
 Ordeals which fire one's irresolute clay. 15

I have had worse partings, but none that so
 Gnaws at my mind still. Perhaps it is roughly
 Saying what God alone could perfectly show –
 How selfhood begins with a walking away,
 And love is proved in the letting go. 20

- 2.1 Discuss the appropriateness of the title. (2)
- 2.2 'I can see ... into a wilderness' (lines 6 to 9)
 Explain clearly how the imagery used in these lines conveys the poet's feelings. (3)
- 2.3 Discuss the effectiveness of the simile, 'Like a winged seed loosened from its parent stem' (line 12). (2)
- 2.4 Explain how the phrase 'Nature's give and take' (line 14) supports the poet's point of view in the concluding lines ('How selfhood begins ... in the letting go'). (3)
- [10]**

OR

QUESTION 3: POETRY CONTEXTUAL QUESTION***If you don't stay bitter for too long* – Charles Mungoshi**

If you don't stay bitter and angry for too long you might finally salvage something useful from the old country	5
a lazy half sleep summer afternoon for instance, with the whoof–whoof of grazing cattle in your ears tails swishing, flicking flies away or the smell of newly turned soil with birds hopping about in the wake of the plough in search of worms or the pained look of your father a look that took you all these years and lots of places to understand	10
the bantering tone you used with your grandmother and their old laugh that said nothing matters but death	15
If you don't stay bitter and angry for too long and have the courage to go back you will discover that the autumn smoke writes different more helpful messages in the high skies of the old country.	20
	25

- 3.1 Discuss the poet's reflections on colonialism and liberation in Zimbabwe (formerly Rhodesia) by referring to stanzas 1 and 4. (2)
- 3.2 The word, 'salvage' (line 3) suggests being able to rescue something that has been damaged.

Explain how the images used in lines 6 to 13 ('a lazy half sleep ... of worms') suggest that there is something worth salvaging from the past. (3)
- 3.3 'the pained look ... to understand' (lines 14 to 16)

Suggest a lesson that the poet has had to learn from his father's 'pained look'. (2)
- 3.4 In your view, is this a personal poem or does it deal with a more universal theme? Justify your opinion. (3)

[10]**OR**

QUESTION 4: POETRY CONTEXTUAL QUESTION**Ozymandias – Percy Bysshe Shelley**

I met a traveller from an antique land Who said: Two vast and trunkless legs of stone Stand in the desert ... Near them, on the sand, Half sunk, a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command, Tell that its sculptor well those passions read Which yet survive, stamped on these lifeless things, The hand that mocked them, and the heart that fed: And on the pedestal these words appear: 'My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!' Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare, The lone and level sands stretch far away.	5 10
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- 4.1 Explain how the poet uses the sonnet structure (octave and sestet) to share his thoughts with the reader. (3)
- 4.2 What is the poet's attitude toward the sculptor (line 6)? Motivate your response. (2)
- 4.3 Discuss how the use of alliteration in lines 13 and 14 ('boundless and bare'/'lone and level') contributes to the mood of the poem. (2)
- 4.4 'Round the decay ... stretch far away.' (lines 12 to 14)
Discuss the irony in these lines. (3)

[10]**AND**

UNSEEN POETRY: POETRY FROM AFRICA

Read the following poem and answer EITHER QUESTION 5 (essay question) OR QUESTION 6 (contextual question).

Africa – Segun Rasaki

Africa, Beautiful yet unappreciated	
Africa, Sahara to the Atlantic	
Africa, From Zulu Land to Yoruba Land	
Africa, From Nile River to River Niger	
Africa, Rain and Sunshine round the year,	5
Africa, With her greenery lustre	
Africa, With Coolness, Calmness, a Serenity unequal	
Africa, Your hospitality and warmth taken for granted	
Africa, Raped and left desolate, yet richly blessed	
Africa, Your Children scattered all over the World crying for you	10
Africa, You are simply mine Africa.	

QUESTION 5: UNSEEN POETRY ESSAY QUESTION

In the course of praising South Africa, the poet makes a social and political comment.

In approximately 250 to 300 words, critically discuss this statement.

[10]**OR****QUESTION 6: UNSEEN POETRY CONTEXTUAL QUESTION**

- 6.1 Discuss how line 1 establishes the main concern of the poem. (2)
- 6.2 How do the geographical details provided in lines 2 to 5 ('Africa, Sahara ... round the year') contribute to your understanding of the continent? (2)
- 6.3 Comment on the change of mood that occurs in lines 8 to 10, 'Africa, Your hospitality ... crying for you'. (3)
- 6.4 'Africa, You are simply mine Africa.' (line 11)
- Discuss the effectiveness of word choice in this concluding line. (3)

[10]**TOTAL SECTION A: 30**

SECTION B: NOVEL

Answer ONLY on the novel that you have studied.

ANIMAL FARM – GEORGE ORWELL

Answer EITHER QUESTION 7 (essay question) OR QUESTION 8 (contextual question).

QUESTION 7: ANIMAL FARM – ESSAY QUESTION

Propaganda serves the positive task of uniting people, sometimes at the cost of misleading them.

Discuss how Napoleon uses propaganda to gain power – and then keep it as the novel progresses.

[25]**OR****QUESTION 8: ANIMAL FARM – CONTEXTUAL QUESTION**

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

EXTRACT A

Sometimes the work was hard; the implements had been designed for human beings and not for animals, and it was a great drawback that no animal was able to use any tool that involved standing on his hind legs. But the pigs were so clever that they could think of a way round every difficulty. As for the horses, they knew every inch of the field, and in fact understood the business of mowing and raking far better than Jones and his men had ever done. The pigs did not actually work, but directed and supervised the others. With their superior knowledge it was natural that they should assume the leadership. Boxer and Clover would harness themselves to the cutter or the horse-rake (no bits or reins were needed in these days, of course) and tramp steadily round and round the field with a pig walking behind and calling out 'Gee up, comrade!' or 'Whoa back, comrade!' as the case might be. And every animal down to the humblest worked at turning the hay and gathering it. Even the ducks and hens toiled to and fro all day in the sun, carrying tiny wisps of hay in their beaks. In the end they finished the harvest in two days' less time than it had usually taken Jones and his men. Moreover, it was the biggest harvest that the farm had ever seen. There was no wastage whatever; the hens and ducks with their sharp eyes had gathered up the very last stalk. And not an animal on the farm had stolen so much as a mouthful.

5
10
15
20

[Chapter 3]

8.1 Discuss the difference between the role of the pigs and that of the other animals at this point in the novel.

(3)

- 8.2 'But the pigs were so clever that they could think of a way round every difficulty.' (lines 4 and 5)

Discuss any ONE incident from the novel as a whole when the cleverness of the pigs disadvantages the other animals. (2)

- 8.3 'Boxer and Clover ... round and round the field' (lines 9 to 11)

In the light of later events in the novel, discuss the irony of Boxer's commitment to the farm. (3)

AND

EXTRACT B

That evening loud laughter and bursts of singing came from the farmhouse. And suddenly, at the sound of the mingled voices, the animals were stricken with curiosity. What could be happening in there, now that for the first time animals and human beings were meeting on terms of equality? With one accord they began to creep as quietly as possible into the farmhouse garden. 5

At the gate they paused, half frightened to go on, but Clover led the way in. They tiptoed up to the house, and such animals as were tall enough peered in at the dining-room window. There, round the long table, sat half a dozen farmers and half a dozen of the more eminent pigs, Napoleon himself occupying the seat of honour at the head of the table. The pigs appeared completely at ease in their chairs. The company had been enjoying a game of cards, but had broken off for a moment, evidently in order to drink a toast. A large jug was circulating, and the mugs were being refilled with beer. No one noticed the wondering faces of the animals that gazed in at the window. 10

Mr. Pilkington of Foxwood, had stood up, his mug in his hand. In a moment, he said, he would ask the present company to drink a toast. But before doing so, there were a few words that he felt it incumbent upon him to say. 15

It was a source of great satisfaction to him, he said – and, he was sure, to all others present – to feel that a long period of mistrust and misunderstanding had now come to an end. There had been a time – not that he, or any of the present company, had shared such sentiments – but there had been a time when the respected proprietors of Animal Farm had been regarded, he would not say with hostility, but perhaps with a certain measure of misgiving, by their human neighbours. 20

[Chapter 10]

- 8.4 Read paragraph 1 closely. Explain why the animals were 'stricken with curiosity' (lines 2 and 3). (2)

- 8.5 Orwell describes Napoleon and some of the other pigs as 'more eminent' (line 9).

What does this suggest about the original principles of Animal Farm? (3)

- 8.6 'There, round the long table ... at the head of the table.' (Lines 8 to 10)
Explain how Napoleon has reached this position of power. (3)
- 8.7 'It was a source ... their human neighbours.' (Lines 18 to 24)
Comment critically on the tone used by Mr Pilkington in his speech. (3)
- 8.8 Earlier in this chapter, we read: 'Somehow it seemed as though the farm had grown richer without making the animals themselves any richer – except, of course, for the pigs ...'
In your opinion, who is to blame for what eventually happens on Animal Farm? Motivate your answer. (3)
- 8.9 In your view, can *Animal Farm* be considered a fable? Justify your response. (3)
[25]

OR

PRIDE AND PREJUDICE – JANE AUSTEN

Answer EITHER QUESTION 9 (essay question) OR QUESTION 10 (contextual question).

QUESTION 9: PRIDE AND PREJUDICE – ESSAY QUESTION

Pride and Prejudice deals with the universal themes of love and marriage, happiness and hurt.

Discuss the extent to which you agree with this statement.

[25]**OR****QUESTION 10: PRIDE AND PREJUDICE – CONTEXTUAL QUESTION**

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

EXTRACT A

'So, Miss Eliza, I hear you are quite delighted with George Wickham!' – Your sister has been talking to me about him, and asking me a thousand questions; and I find that the young man forgot to tell you, among his other communications, that he was the son of old Wickham, the late Mr Darcy's steward. Let me recommend you, however, as a friend, not to give implicit confidence to all his assertions; for as to Mr Darcy's using him ill, it is perfectly false; for, on the contrary, he has been always remarkably kind to him, though George Wickham has treated Mr Darcy, in a most infamous manner. I do not know the particulars, but I know very well that Mr Darcy is not in the least to blame, that he cannot bear to hear George Wickham mentioned, and that though my brother thought he could not well avoid including him in his invitation to the officers, he was excessively glad to find that he had taken himself out of the way. His coming into the country at all, is a most insolent thing indeed, and I wonder how he could presume to do it. I pity you, Miss Eliza, for this discovery of your favourite's guilt; but really considering his descent, one could not expect much better.'

5

10

15

'His guilt and his descent appear by your account to be the same,' said Elizabeth angrily; 'for I have heard you accuse him of nothing worse than of being the son of Mr Darcy's steward, and of *that*, I can assure you, he informed me himself.'

'I beg your pardon,' replied Miss Bingley, turning away with a sneer. 'Excuse my interference. – It was kindly meant.'

20

'Insolent girl!' said Elizabeth to herself. – 'You are much mistaken if you expect to influence me by such a paltry attack as this.'

[Chapter 18]

- 10.1 Explain what Miss Bingley is advising Elizabeth to do in this extract. (2)
- 10.2 Discuss the irony in Miss Bingley's addressing Elizabeth 'as a friend' (line 5)? (3)

- 10.3 In this extract, Miss Bingley tells the truth about Wickham.
Why is Elizabeth unable to accept what she hears? (2)
- 10.4 Miss Bingley concludes with the following: 'but really considering his descent, one could not expect much better' (lines 14 and 15).
Discuss how this statement is related to the theme of pride and prejudice. (3)
- 10.5 In the light of later events in the novel, explain how Miss Bingley's opinion of Wickham is justified. (3)

AND**EXTRACT B**

'In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.'

Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement, and the avowal of all that he felt and had long felt for her, immediately followed. He spoke well, but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority – of its being a degradation – of the family obstacles which judgement had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit. 5 10

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. 15

[Chapter 34]

- 10.6 Explain why Elizabeth is astonished by Darcy's words in lines 1 and 2. (3)
- 10.7 Suggest why Elizabeth is unable to accept Darcy's proposal, at this stage in the novel. (3)
- 10.8 Account for Elizabeth's change of attitude towards Darcy. (3)
- 10.9 In the closing chapter of the novel, Elizabeth writes to the Gardiners: 'I am happier even than Jane; she only smiles, I laugh.'
Comment on this remark as a conclusion to Elizabeth and Darcy's love story. (3)

[25]**OR**

THE GREAT GATSBY – F SCOTT FITZGERALD

Answer EITHER QUESTION 11 (essay question) OR QUESTION 12 (contextual question).

QUESTION 11: THE GREAT GATSBY – ESSAY QUESTION

In *The Great Gatsby*, the American Dream is linked to wealth and status – the pursuit of what is imagined to be the perfect life of happiness and fulfilment.

Critically discuss this statement with reference to *Gatsby* and Myrtle Wilson.

[25]**OR****QUESTION 12: THE GREAT GATSBY – CONTEXTUAL QUESTION**

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

EXTRACT A

'We don't know each other very well, Nick,' she said suddenly. 'Even if we are cousins. You didn't come to my wedding.'

'I wasn't back from the war.'

'That's true.' She hesitated. 'Well, I've had a very bad time, Nick, and I'm pretty cynical about everything.'

5

Evidently she had reason to be. I waited but she didn't say any more, and after a moment I returned rather feebly to the subject of her daughter.

'I suppose she talks, and – eats, and everything.'

'Oh, yes.' She looked at me absently. 'Listen, Nick; let me tell you what I said when she was born. Would you like to hear?'

10

'Very much.'

'It'll show you how I've gotten to feel about – things. Well, she was less than an hour old and Tom was God knows where. I woke up out of the ether with an utterly abandoned feeling and asked the nurse right away if it was a boy or a girl. She told me it was a girl, and so I turned my head away and wept. 'All right,' I said, 'I'm glad it's a girl. And I hope she'll be a fool – that's the best thing a girl can be in this world, a beautiful little fool.'

15

[Chapter 1]

12.1 Account for Daisy's having had 'a very bad time' (line 4).

(2)

- 12.2 Refer to line 13: 'Tom was God knows where.'
- 12.2.1 What does this reveal about Tom's attitude to marriage? (3)
- 12.2.2 In your view, is Tom's attitude to Daisy consistent with his attitude to Myrtle?
- Substantiate your response. (3)
- 12.3 Are you sympathetic to Daisy when she says: '... that's the best thing a girl can be in this world, a beautiful little fool.' (Lines 16 and 17)?
- Base your answer on the presentation of Daisy in the novel as a whole. (3)

AND**EXTRACT B**

The valley of ashes is bounded on one side by a small foul river, and, when the drawbridge is up to let barges through, the passengers on waiting trains can stare at the dismal scene for as long as half an hour. There is always a halt there of at least a minute, and it was because of this that I first met Tom Buchanan's mistress. 5

The fact that he had one was insisted upon wherever he was known. His acquaintances resented the fact that he turned up in popular cafés with her, and, leaving her at a table, sauntered about, chatting with whomsoever he knew. Though I was curious to see her, I had no desire to meet her — but I did. I went up to New York with Tom on the train one afternoon, and when we stopped by the ashheaps he jumped to his feet and, taking hold of my elbow, literally forced me from the car. 10

'We're getting off,' he insisted. 'I want you to meet my girl.'

I think he'd tanked up a good deal at luncheon, and his determination to have my company bordered on violence. The supercilious assumption was that on Sunday afternoon I had nothing better to do. 15

I followed him over a low whitewashed railroad fence, and we walked back a hundred yards along the road under Doctor Eckleburg's persistent stare. The only building in sight was a small block of yellow brick sitting on the edge of the waste land, a sort of compact Main Street ministering to it, and contiguous to absolutely nothing. One of the three shops it contained was for rent and another was an all-night restaurant, approached by a trail of ashes; the third was a garage — *Repairs. George B. Wilson. Cars bought and sold.* 20

[Chapter 2]

- 12.4 Tom refers to Myrtle as 'my girl' (line 13).
- What does this phrase suggest about his relationship with Myrtle? (2)

12.5 Discuss how the author uses the Doctor Eckleburg billboard as a symbol. (3)

12.6 Refer to the first and last paragraphs of this extract.

What ironic comment is made in these paragraphs about the American Dream? (3)

AND

EXTRACT C

He had been full of the idea so long, dreamed it right through to the end, waited with his teeth set, so to speak, at an inconceivable pitch of intensity. Now, in the reaction, he was running down like an over-wound clock.

Recovering himself in a minute he opened for us two hulking patent cabinets which held his massed suits and dressing-gowns and ties, and his shirts, piled like bricks in stacks a dozen high. 5

'I've got a man in England who buys me clothes. He sends over a selection of things at the beginning of each season, spring and fall.'

He took out a pile of shirts and began throwing them, one by one, before us, shirts of sheer linen and thick silk and fine flannel, which lost their folds as they fell and covered the table in many-coloured disarray. 10

[Chapter 5]

12.7 Refer to paragraph 1.

By closely studying the language used in this paragraph, discuss how Gatsby's eventual fate is suggested. (3)

12.8 What are your feelings towards Gatsby at this stage of the novel? Substantiate your response. (3)

TOTAL SECTION B: 25

SECTION C: DRAMA

Answer ONLY on the drama that you have studied.

OTHELLO – WILLIAM SHAKESPEARE

Answer EITHER QUESTION 13 (essay question) OR QUESTION 14 (contextual question).

QUESTION 13: OTHELLO – ESSAY QUESTION

Othello and Iago are more alike than most people imagine. If it were not so, Iago would not be able to manipulate Othello into becoming a bloodthirsty killer, obsessed with revenge.

Discuss the extent to which you agree with this statement.

[25]**OR****QUESTION 14: OTHELLO – CONTEXTUAL QUESTION**

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

EXTRACT A

OTHELLO

It gives me wonder great as my content
To see you here before me. O my soul's joy!
If after every tempest come such calms,
May the winds blow till they have wakened death,
And let the labouring bark climb hills of seas,
Olympus-high, and duck again as low
As hell's from heaven. If it were now to die
'Twere now to be most happy, for I fear
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate.

5

DESDEMONA

The heavens forbid

But that our loves and comforts should increase,
Even as our days do grow.

OTHELLO

Amen to that, sweet powers!

I cannot speak enough of this content;
It stops me here, it is too much of joy.
And this, (*they kiss*), and this, the greatest discords be
That e'er our hearts shall make.

15

<p>IAGO (<i>Aside</i>) O, you are well tuned now! But I'll set down the pegs that make this music, As honest as I am.</p> <p>OTHELLO Come, let's to the castle. News, friends: our wars are done, the Turks are drowned.</p> <p style="text-align: right;">20</p> <p style="text-align: right;">[Act 2, Scene 1]</p>
--

- 14.1 Account for Othello's feelings in 'It gives me wonder great as my content/
To see you here before me.' (Lines 1 and 2) (3)
- 14.2 Examine Desdemona's words in lines 11 to 13: 'The heavens forbid ... days
do grow.'
What does Desdemona's response to Othello in these lines reveal about her? (3)
- 14.3 'O, you are ... this music' (lines 17 and 18)
Discuss the effectiveness of this metaphor in the context of the extract. (3)
- 14.4 Refer to line 19: 'As honest as I am.'
How does this statement contribute to your understanding of Iago's
character? (3)
- 14.5 Critically discuss the dramatic irony in '... our wars are done, the Turks are
drowned.' (Line 20) (4)

AND

EXTRACT B

<p>OTHELLO I have a pain upon my forehead here.</p> <p>DESDEMONA Faith, that's with watching. 'Twill away again. Let me but bind it hard, within this hour It will be well.</p> <p>OTHELLO Your napkin is too little. (<i>He pushes the handkerchief away; Desdemona drops it.</i>) Let it alone. Come, I'll go in with you.</p> <p style="text-align: right;">5</p>
--

DESDEMONA

I am very sorry that you are not well.
(*Othello and Desdemona off*)

EMILIA

(*Picks up the handkerchief*)

I am glad I have found this napkin.

This was her first remembrance from the Moor.

My wayward husband hath a hundred times

Wooed me to steal it, but she so loves the token – 10

For he conjured her she should ever keep it –

That she reserves it evermore about her

To kiss and talk to. I'll have the work ta'en out

And give it Iago. What he will do with it

Heaven knows, not I; 15

I nothing, but to please his fantasy.

[Act 3 Scene 3]

- 14.6 Refer to the stage direction after line 4: '(*He pushes the handkerchief away; Desdemona drops it.*)'

Discuss what Othello's action reveals about his attitude to Desdemona at this point in the play. (3)

- 14.7 Explain why this is a crucial moment in the play. Refer to Desdemona's dropping the handkerchief and Emilia's picking it up. (3)

- 14.8 Refer to Emilia's speech in lines 7 to 16: 'I am glad ... please his fantasy.'

Do you think that Emilia is justified in her motive for taking the handkerchief for her husband? (3)

[25]

OR

THE CRUCIBLE – ARTHUR MILLER

Answer EITHER QUESTION 15 (essay question) OR QUESTION 16 (contextual question).

QUESTION 15: THE CRUCIBLE – ESSAY QUESTION

The world of 17th century Salem is emotionally charged. Calm determination and hysteria come together in a struggle for life and death.

Discuss the extent to which you agree with this statement with reference to Proctor and Hale.

[25]**OR****QUESTION 16: THE CRUCIBLE – CONTEXTUAL QUESTION**

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

EXTRACT A

BETTY: I'll fly to Mama. Let me fly! *(She raises her arms as though to fly, and streaks for the window, gets one leg out.)*

ABIGAIL *(pulling her away from the window)*: I told him everything; he knows now, he knows everything we –

BETTY: You drank blood, Abby! You didn't tell him that! 5

ABIGAIL: Betty, you never say that again! You will never –

BETTY: You did, you did! You drank a charm to kill John Proctor's wife! You drank a charm to kill Goody Proctor!

ABIGAIL *(smashes her across the face)*: Shut it! Now shut it!

BETTY *(collapsing on the bed)*: Mama, Mama! *(She dissolves into sobs.)* 10

ABIGAIL: Now look you. All of you. We danced. And Tituba conjured Ruth Putnam's dead sisters. And that is all. And mark this. Let either of you breathe a word, or the edge of a word, about the other things, and I will come to you in the black of some terrible night and I will bring a pointy reckoning that will shudder you. And you know I can do it; I saw Indians smash my dear parents' heads on the pillow next to mine, and I have seen some reddish work done at night, and I can make you wish you had never seen the sun go down! *(She goes to Betty and roughly sits her up.)* Now, you – sit up and stop this! 15
But BETTY collapses in her hands and lies inert on the bed.

MARY WARREN *(with hysterical fright)*: What's got her? *(ABIGAIL stares in fright at Betty.)* Abby, she's going to die! It's a sin to conjure, and we – 20

ABIGAIL *(starting for MARY)*: I say shut it, Mary Warren!

Enter JOHN PROCTOR. On seeing him, MARY WARREN leaps in fright.

[Act 1]

- 16.1 Account for Betty's 'condition' in this extract. (2)
- 16.2 Explain what the stage direction in line 9 '*(smashes her across the face)*' reveals about Abigail's character. (2)
- 16.3 Refer to lines 12 to 15: 'Let either of you ... will shudder you.'
Discuss how Abigail uses language in these lines in order to achieve her purpose. (3)
- 16.4 Drawing on your knowledge of the play as a whole, discuss the extent to which Thomas Putnam is responsible for the deaths of some of the accused during the subsequent witch trials. (3)
- 16.5 Do you agree that, in this scene, the playwright encourages the audience to feel sympathetic towards Betty and Mary? Justify your opinion. (3)

EXTRACT B

HALE (*continuing to Elizabeth*): Let you not mistake your duty as I mistook my own. I came into this village like a bridegroom to his beloved, bearing gifts of high religion; the very crowns of holy law I brought, and what I touched with my bright confidence, it died; and where I turned the eye of my great faith, blood flowed up. Beware, Goody Proctor – cleave to no faith when faith brings blood. 5
It is mistaken law that leads you to sacrifice. Life, woman, life is God's most precious gift; no principle, however glorious, may justify the taking of it. I beg you, woman, prevail upon your husband to confess. Let him give his lie. Quail not before God's judgement in this, for it may well be God damns a liar less than he that throws his life away for pride. Will you plead with him? I cannot think he 10
will listen to another.

ELIZABETH (*quietly*): I think that be the Devil's argument.

[Act 4]

- 16.6 Describe the circumstances that have led up to this moment in the play. (3)
- 16.7 Hale admits to being very different now from the man who arrives in Salem some months previously.
Explain why he has had this change of attitude. (3)
- 16.8 Refer to line 5: '... cleave to no faith when faith brings blood.'
16.8.1 Comment on Hale's advice to Elizabeth. (3)
16.8.2 Critically evaluate Elizabeth's response to Hale. (3)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P3

NOVEMBER 2010

MEMORANDUM

MARKS: 100

This memorandum consists of 7 pages.

INFORMATION FOR THE MARKER

In assessing a candidate's work, the following aspects, among others, drawn from the assessment rubric, must be borne in mind:

- The overall effect of planning, drafting, proofreading and editing of the work on the final text produced
- Awareness of writing for a specific purpose, audience and context – as well as register, style and tone – especially in SECTIONS B and C
- Grammar, spelling and punctuation
- Language structures, including an awareness of critical language
- Choice of words and idiomatic language
- Sentence construction
- Paragraphing
- Interpretation of the topic that will be reflected in the overall content: the introduction, development of ideas and the conclusion

SUGGESTED APPROACH TO MARKING**SECTION A: ESSAY**

Refer to SECTION A: Rubric for Assessing an Essay found on page 5 of this memorandum.

CRITERIA USED FOR ASSESSMENT	
CRITERIA	MARKS
CONTENT AND PLANNING	30
LANGUAGE, STYLE AND EDITING	15
STRUCTURE	5
TOTAL	50

1. Read the whole piece and decide on a category for CONTENT AND PLANNING.
2. Re-read the piece and select the appropriate category for LANGUAGE, STYLE AND EDITING.
3. Re-read the piece and select the appropriate category for STRUCTURE.

SECTION B: LONGER TRANSACTIONAL TEXT

Refer to SECTION B: Rubric for Assessing Longer Transactional Texts found on page 6 of this memorandum.

CRITERIA USED FOR ASSESSMENT	
CRITERIA	MARKS
CONTENT, PLANNING AND FORMAT	18
LANGUAGE, STYLE AND EDITING	12
TOTAL	30

1. Read the whole piece and decide on a category for CONTENT, PLANNING AND FORMAT.
2. Re-read the piece and select the appropriate category for LANGUAGE, STYLE AND EDITING.

SECTION C: SHORTER TEXT: TRANSACTIONAL/REFERENTIAL/INFORMATIONAL

Refer to SECTION C: Rubric for Assessing Shorter Transactional/Referential/Transactional Texts found on page 7 of this memorandum.

CRITERIA USED FOR ASSESSMENT	
CRITERIA	MARKS
CONTENT, PLANNING AND FORMAT	12
LANGUAGE, STYLE AND EDITING	8
TOTAL	20

1. Read the whole piece and decide on a category for CONTENT, PLANNING AND FORMAT.
 2. Re-read the piece and select the appropriate category for LANGUAGE, STYLE AND EDITING.
- Various formats of transactional/referential/informational texts have been taught/are in current practice. Therefore, this has to be considered when assessing the format.
 - Give credit for appropriateness of format.
 - Look for a logical approach in all writing.

SECTION A: RUBRIC FOR ASSESSING AN ESSAY – HOME LANGUAGE (50 marks)

	Code 7: Outstanding 80 – 100% <u>24 – 30</u>	Code 6: Meritorious 70 – 79% <u>21 – 23½</u>	Code 5: Substantial 60 – 69% <u>18 – 20½</u>	Code 4: Adequate 50 – 59% <u>15 – 17½</u>	Code 3: Moderate 40 – 49% <u>12 – 14½</u>
CONTENT & PLANNING (30 MARKS)	-Content outstanding, highly original. -Ideas thought-provoking, mature. -Planning and/or drafting has produced a flawlessly presentable essay.	-Content meritorious, original. -Ideas imaginative, interesting. - Planning and/or drafting has produced a well-crafted and presentable essay.	-Content sound, reasonably coherent. -Ideas interesting, convincing. - Planning and/or drafting has produced a presentable and good essay.	-Content appropriate, adequately coherent. -Ideas interesting, adequately original. - Planning and/or drafting has produced a satisfactory, presentable essay.	-Content mediocre, ordinary. Gaps in coherence. -Ideas mostly relevant. - Limited originality. - Planning and/or drafting has produced moderately presentable and coherent essay.
LANGUAGE, STYLE & EDITING (15 MARKS)	<u>12 – 15</u> -Critical awareness of impact of language. -Language, punctuation effectively used. -Uses highly appropriate figurative language. -Choice of words exceptional, mature. -Style, tone, register highly suited to topic. -Virtually error-free following proofreading and editing.	<u>10½ – 11½</u> -Critical awareness of impact of language. -Language, punctuation correct; able to use figurative language. -Choice of words varied and creative. -Style, tone, register appropriately suited to topic. -Largely error-free following proofreading, editing.	<u>9 – 10</u> -Critical awareness of language evident. -Language and punctuation mostly correct. -Choice of words suited to text. -Style, tone, register suited to topic. -Mostly error-free following proofreading, editing.	<u>7½ – 8½</u> -Some awareness of impact of language. -Language simplistic, punctuation adequate. -Choice of words adequate. -Style, tone, register generally consistent with topic requirements. -Still contains a few errors following proofreading, editing.	<u>6 – 7</u> -Limited critical language awareness. -Language mediocre, punctuation often inaccurately used. -Choice of words basic. -Style, tone register lacking in coherence. -Contains several errors following proofreading, editing.
STRUCTURE (5 MARKS)	<u>4 – 5</u> -Coherent development of topic. Vivid, exceptional detail. -Sentences, paragraphs brilliantly constructed. -Length in accordance with requirements of topic.	<u>3½</u> -Logical development of details. Coherent. -Sentences, paragraphs logical, varied. -Length correct.	<u>3</u> -Several relevant details developed. -Sentences, paragraphs well constructed. -Length correct.	<u>2½</u> -Some points, necessary details developed. -Sentences, paragraphing might be faulty in places but essay still makes sense. -Length almost correct.	<u>2</u> -Most necessary points evident. -Sentences, paragraphs faulty but essay still makes sense. -Length – too long/short.

SECTION B: RUBRIC FOR ASSESSING LONGER TRANSACTIONAL TEXT – HOME LANGUAGE

	Code 7: Outstanding 80 – 100% <u>14½ – 18</u>	Code 6: Meritorious 70 – 79% <u>13 – 14</u>	Code 5: Substantial 60 – 69% <u>11 – 12½</u>	Code 4: Adequate 50 – 59% <u>9 – 10½</u>	Code 3: Moderate 40 – 49% <u>7½ – 8½</u>
CONTENT, PLANNING & FORMAT (18 MARKS)	<ul style="list-style-type: none"> -Extensive specialised knowledge of requirements of text. -Disciplined writing – maintains rigorous focus, no digressions. -Total coherence in content and ideas, highly elaborated and all details support topic. -Evidence of planning and/or drafting has produced a flawlessly presentable text. -Highly appropriate format. 	<ul style="list-style-type: none"> -Very good knowledge of requirements of text. -Disciplined writing – maintains focus, no digressions. -Coherent in content and ideas, very well elaborated and all details support topic. -Evidence of planning and/or drafting has produced a well-crafted and presentable text. -Has applied the necessary rules of format very well. 	<ul style="list-style-type: none"> -Fair knowledge of requirements of text. -Writing – maintains focus, with minor digressions. -Mostly coherent in content and ideas, elaborated and most details support topic. -Evidence of planning and/or drafting has produced a presentable and very good text. -Has applied the necessary rules of format. 	<ul style="list-style-type: none"> -Adequate knowledge of requirements of text. -Writing – digresses but does not impede overall meaning. -Adequately coherent in content and ideas, some details support topic. -Evidence of planning and/or drafting has produced a satisfactorily presented text. -Has applied an adequate idea of requirements of format. 	<ul style="list-style-type: none"> -Moderate knowledge of requirements of text Response to writing task reveals a narrow focus. -Writing – digresses, meaning vague in places. -Moderately coherent in content and ideas, some details support topic. -Evidence of planning and/or drafting has produced a moderately presentable and coherent text. -Has a moderate idea of requirements of format – some critical oversights.
LANGUAGE, STYLE & EDITING (12 MARKS)	<ul style="list-style-type: none"> -Grammatically accurate and brilliantly constructed. -Vocabulary highly appropriate to purpose, audience and context. -Style, tone, register highly appropriate. -Virtually error-free following proofreading and editing. -Length correct. 	<ul style="list-style-type: none"> -Very well constructed and accurate. -Vocabulary very appropriate to purpose, audience and context. -Suitable style, tone, register considering demands of task. -Largely error-free following proofreading and editing. -Length correct. 	<ul style="list-style-type: none"> -Well constructed and easy to read. -Vocabulary appropriate to purpose, audience and context. -Style, tone, register mostly appropriate. -Mostly error-free following proofreading and editing. -Length correct. 	<ul style="list-style-type: none"> -Adequately constructed. Errors do not impede flow. -Vocabulary adequate for purpose, audience and context. -Style, tone, register fairly appropriate. -A few errors following proofreading and editing. -Length almost correct. 	<ul style="list-style-type: none"> -Basically constructed. Several errors. -Vocabulary limited and not very suitable for purpose, audience and context. -Lapses in style, tone and register. -Several errors following proofreading and editing. -Length – too long/short.

SECTION C: RUBRIC FOR ASSESSING SHORTER TRANSACTIONAL/REFERENTIAL/INFORMATIONAL TEXT

	Code 7: Outstanding 80 – 100% 10 – 12	Code 6: Meritorious 70 – 79% 8½ – 9½	Code 5: Substantial 60 – 69% 7½ – 8	Code 4: Adequate 50 – 59% 6 – 7	Code 3: Moderate 40 – 49% 5 – 5½
CONTENT, PLANNING & FORMAT (12 MARKS)	<p>-Extensive specialised knowledge of requirements of text.</p> <p>-Exhibits a profound awareness of wider contexts in writing.</p> <p>-Disciplined writing – learner maintains rigorous focus, no digressions.</p> <p>-Total coherence in content and ideas, highly elaborated and all details supported topic.</p> <p>-Evidence of planning and/or drafting has produced a flawlessly presentable text.</p> <p>-Has produced a highly appropriate format.</p>	<p>-Very good knowledge of requirements of text.</p> <p>-Exhibits a broad awareness of wider contexts in writing.</p> <p>-Disciplined writing – learner maintains focus, no digressions.</p> <p>-Text is coherent in content and ideas, very well elaborated and all details support topic.</p> <p>-Evidence of planning and/or drafting has produced a well crafted and presentable text.</p> <p>-Has applied the necessary rules of format very well.</p>	<p>-Fair knowledge of requirements of text.</p> <p>-Exhibits a general awareness of wider contexts in writing tasks.</p> <p>-Writing – learner maintains focus, with minor digressions.</p> <p>-Text is mostly coherent in content and ideas, elaborated and most details support topic.</p> <p>-Evidence of planning and/or drafting has produced a presentable and very good text.</p> <p>-Has applied the necessary rules of format.</p>	<p>-Adequate knowledge of requirements of text.</p> <p>-Exhibits some awareness of wider context in writing tasks</p> <p>Writing – learner digresses but does not impede overall meaning.</p> <p>-Text adequately coherent in content and ideas, some details support topic.</p> <p>-Evidence of planning and/or drafting has produced a satisfactorily presented text.</p> <p>-Has applied an adequate idea of requirements of format.</p>	<p>-Moderate knowledge of requirements of text.</p> <p>Response to writing task reveals a narrow focus.</p> <p>-Exhibits rather limited knowledge of wider contexts in writing tasks.</p> <p>-Writing – learner digresses, meaning vague in places.</p> <p>-Text moderately coherent in content and ideas, some details support topic.</p> <p>-Evidence of planning and/or drafting has produced a moderately presentable and coherent text.</p> <p>-Has a moderate idea of requirements of format – some critical oversights.</p>
LANGUAGE, STYLE & EDITING (8 MARKS)	<p>-Text grammatically accurate and brilliantly constructed.</p> <p>- Vocabulary is highly appropriate to purpose, audience and context.</p> <p>-Style, tone, register highly appropriate.</p> <p>-Text virtually error free following proofreading.</p> <p>-Length correct.</p>	<p>-Text very well constructed and accurate.</p> <p>-Vocabulary very appropriate to purpose, audience and context.</p> <p>-Suitable style, tone and register considering demands of task.</p> <p>-Text largely error-free following proofreading and editing.</p> <p>-Length correct.</p>	<p>-Text well constructed and easy to read.</p> <p>-Vocabulary appropriate to purpose, audience and context.</p> <p>-Style, tone, register mostly appropriate.</p> <p>-Text mostly error-free following proofreading and editing.</p> <p>-Length correct.</p>	<p>-Text adequately constructed. Errors do not impede flow.</p> <p>-Vocabulary adequate for purpose, audience and context.</p> <p>-Style, tone, register fairly appropriate.</p> <p>-Text still contains few errors following proofreading and editing.</p> <p>-Length almost correct.</p>	<p>-Text is basically constructed. Several errors.</p> <p>-Vocabulary limited and not very suitable for purpose, audience and context.</p> <p>-Lapses in style, tone and register.</p> <p>-Text contains several errors following proofreading and editing.</p> <p>-Length – too long/short.</p>



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH HOME LANGUAGE P3

NOVEMBER 2010

MARKS: 100

TIME: 2½ hours

This question paper consists of 8 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: Essay	(50)
SECTION B: Longer Transactional Text	(30)
SECTION C: Shorter Text: Transactional/Referential/Informational	(20)
2. Answer ONE question from EACH section.
3. Write in the language in which you are being assessed.
4. Start EACH section on a NEW page.
5. You must plan (e.g. a mind map/diagram/flow chart/key words, etc.), edit and proofread your work. The plan must appear BEFORE the answer.
6. All planning must be clearly indicated as such. It is advisable to draw a line through all planning.
7. Spend approximately 80 minutes on SECTION A, 40 minutes on SECTION B and 30 minutes on SECTION C.
8. Number each response as the topics are numbered in the question paper.
9. Give each response a suitable title/heading, as indicated by the question.
NOTE: The title/heading must NOT be considered when doing a word count.
10. Write neatly and legibly.

SECTION A: ESSAY**QUESTION 1**

Write an essay of 400 – 450 words (2 – 2½ pages) on ONE of the following topics. Write down the number and heading of your essay.

- 1.1 'I play sport because it gives me pleasure. It makes me feel part of a group. I am a team member. I can fly. But I am at one with the game.'
[Grade 12 sportsman] **[50]**

OR

- 1.2 Advertising! Somehow we don't seem to be able to live either with it or without it! **[50]**

OR

- 1.3 The bad teacher's words fall on his pupil like harsh rain; the good teacher's as gently as the dew. [Talmud: *T'anith*, 7a] **[50]**

OR

- 1.4 **Autumn**

Summer, the shining one, is tarnished and rusted;
The sun-silvered leaves are corroded and fallen,
The shining hopes, little by little,
Dulled.

A small black wind
Angrily churns the leaves;
Autumn is on us;
Soon winter.

[Gerda Meyer] **[50]**

OR

- 1.5 This is the story of a young man/woman who was able to escape from a difficult past to make a success of life. **[50]**

OR

- 1.6 It is in the shelter of each other that people live. [Irish proverb] **[50]**

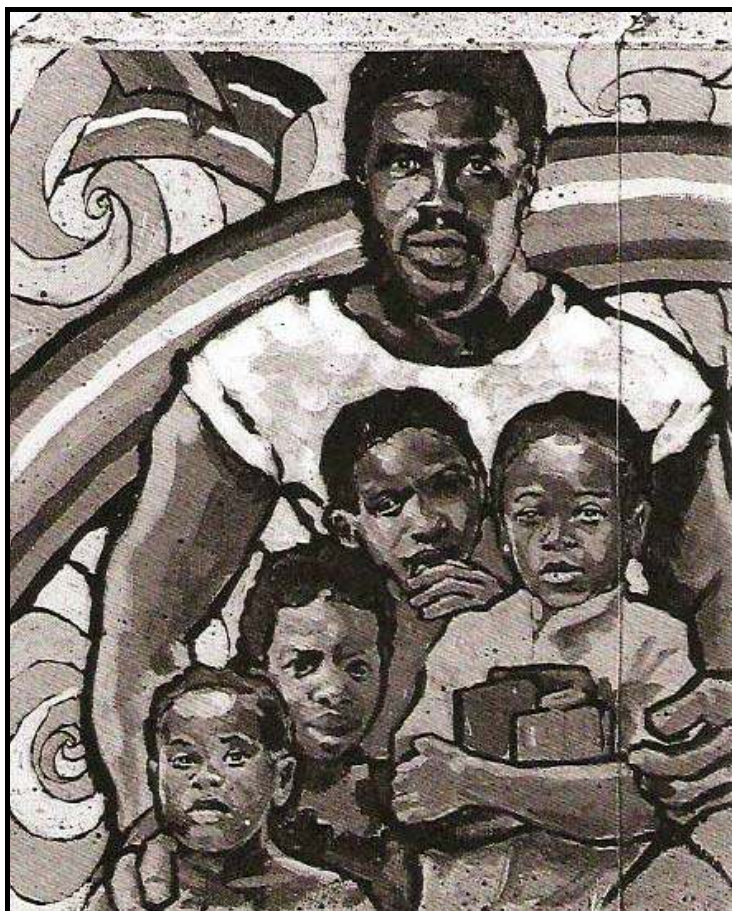
OR

- 1.7 The pictures reproduced below may evoke a reaction or feeling in you or stir your imagination.

Select ONE picture and write an essay in response. Write the question number (1.7.1 or 1.7.2) of your choice and give your essay a title.

NOTE: There must be a clear link between your essay and the picture you have chosen.

1.7.1

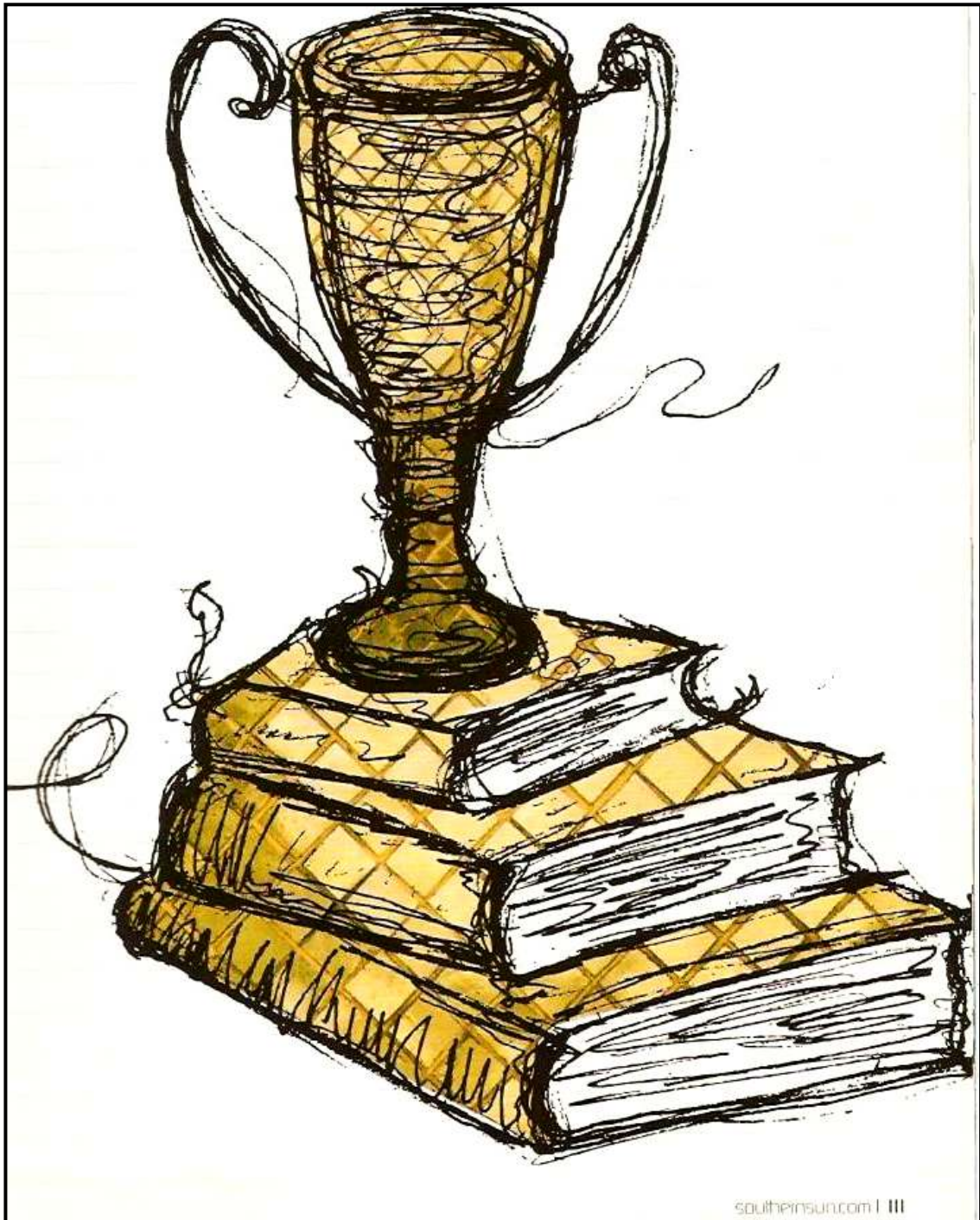


[Source: *The Science Teacher*]

[50]

OR

1.7.2



southern.sun.com | III

[Source: *Real Simple*]

[50]

TOTAL SECTION A: 50

SECTION B: LONGER TRANSACTIONAL TEXT**QUESTION 2**

- Respond to ONE of the following topics.
- The body of your answer should be 180 – 200 words (20 – 25 lines).
- Pay careful attention to the following:
 - Audience, register, tone and style
 - Choice of words and language structure
 - Format
- Write down the number and heading of the text you have chosen, e.g. 2.1 Letter.

2.1 LETTER

You have completed your high school career.

Write a letter to the principal of your school, thanking him/her and the staff for their contribution to your development.

[30]**OR****2.2 LETTER TO THE EDITOR**

Write a letter to the editor in which you comment on South Africa's role in dealing with environmental issues.

The headline of the original newspaper article to which you are responding reads as follows:

TOO LITTLE, TOO LATE!

Write to: The Editor, *Weekly Report*, PO Box 69, Johannesburg 2000.

[30]**OR****2.3 REVIEW**

A CD and DVD store has just been opened in your area. You have been invited to attend its opening.

As a columnist for the entertainment section of your local newspaper, write a review of the new store.

[30]**OR****2.4 MAGAZINE ARTICLE**

Young people of today experience an enormous amount of pressure to acquire material 'things'.

Write an article for publication in your favourite magazine, in which you give advice on how to deal with this aspect of teenage life.

[30]**TOTAL SECTION B: 30**

SECTION C: SHORTER TEXT: TRANSACTIONAL/REFERENTIAL/INFORMATIONAL**QUESTION 3**

- Respond to ONE of the following topics.
- The length of the answer should be about 100 – 120 words.
- Pay careful attention to the following:
 - Audience, register, tone and style
 - Choice of words and language structure
 - Format
- Write the number and the heading of the text you have chosen, e.g. 3.1 Diary Entry.

3.1 DIARY ENTRY

You are, with some excitement, looking forward to an important event that is about to take place.

Write a diary entry in which you anticipate this event.

[20]**OR****3.2 INSTRUCTIONS**

You are in charge of security at a school.

Draw up a set of instructions telling teachers, administrative and maintenance staff and learners what to do if the buildings need to be evacuated.

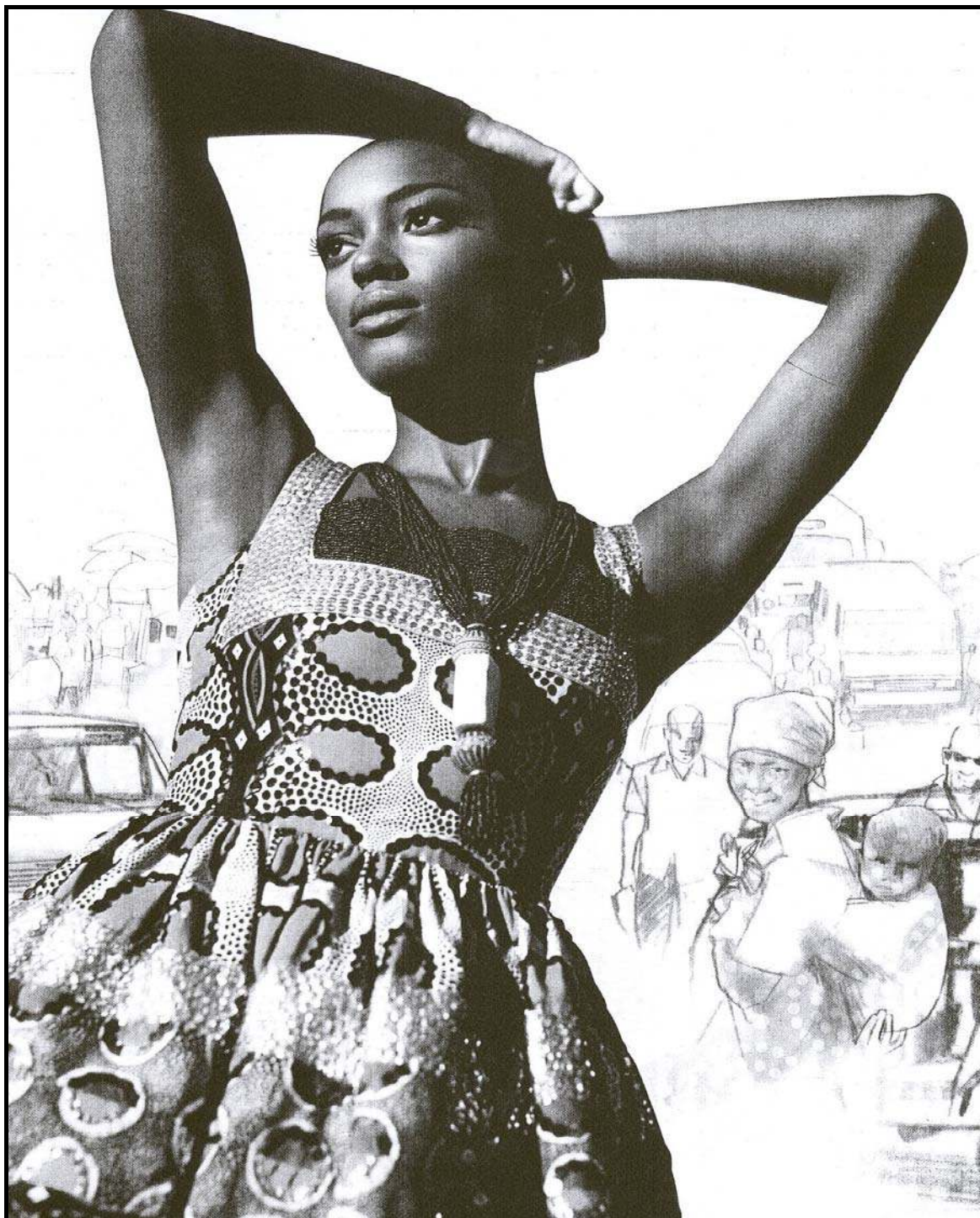
The instructions are to be posted in every room and corridor in the school.

[20]**OR**

3.3 ADVERTISEMENT

Use the following illustration to create an advertisement that promotes South Africa, to be published in a travel magazine.

NOTE: Your response must be limited to a written text. Marks will NOT be awarded for drawings, sketches, etc.



[Source: Arise]

[20]

TOTAL SECTION C: 20
GRAND TOTAL: 100