



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2012

**ENGLISH HOME LANGUAGE: PAPER I**

Time: 3 hours

100 marks

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**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 8 pages and an Insert of 5 pages (i – v). Please check that your question paper is complete. Detach the Insert from the centre of the question paper.
  2. Read the questions carefully.
  3. Number your answers exactly as the questions are numbered.
  4. Do not write in the margin.
  5. Answers must be written in the Answer Book.
  6. It is in your own interest to write legibly and to present your work neatly.
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**QUESTION 1      COMPREHENSION**

Refer to **TEXT 1** on page (i) of the Insert.

- 1.1 According to the information provided in paragraph 2, why do people construct new languages? (2)
- 1.2 Judging from the context in paragraph 2, would you infer that 'quixotic' describes something that is practical or impractical? Refer to the text to support your answer. (2)
- 1.3 Why is there recently more demand for properly constructed languages? (1)
- 1.4 Refer to paragraph 4.
- 1.4.1 What evidence is provided that the followers' response can be considered 'fanatical'? (1)
- 1.4.2 Explore the negative connotations frequently associated with the word 'fanatical.' Discuss to what extent these connotations apply in this context. (3)
- 1.5 Refer to the following extract:

English is the language of power. Outside of English speaking countries, the victims of the system do not speak English, or at least they do not master it at a level which would put them on an equal footing with native speakers. Those who have a real mastery of English belong to the ruling classes, to business, to academe, and, in a number of countries, to the media. A typical example is India, where English is officially the inter-ethnic language, but where it is spoken only by 3% of the population. As in many other fields, the powerful have succeeded in conditioning people into believing that this is normal, that it is fair and that there is no alternative.

- Using the ideas presented in the above extract, explain why it would be necessary to invent the language Esperanto (paragraph 5) to contribute to world peace. (3)
- 1.6
- 1.6.1 What is implied about existing natural languages if there is a need for an auxiliary language (Láaden) for women? (2)
- 1.6.2 Elgin's view of gender-based languages reflects common stereotypes about how men and women communicate with each other. Find evidence of these stereotypes in paragraph 5. (3)
- 1.6.3 Do you think the use of Láaden would be a suitable way to overcome the communication barrier between male and female? Provide reasons for your answer. (3)
- 1.7 The passage states that learning a language is 'about belonging to a group' (paragraph 7). Not all languages have equal status. Judge to what extent language in Southern Africa is used to perpetuate or to challenge existing power relations. (4)

**[24]**

**QUESTION 2      SUMMARY**

Refer to **TEXTS 2A, 2B and 2C** on pages (ii) and (iii) of the Insert.

The school music department is producing a brochure that provides information about the major influences in music over the decades. You have been asked to write the paragraph about the 1970s. You can only draw on the source material provided here. In **no more than 100 words**, discuss the style of and influences on popular music in the 1970s.

- You must use full sentences.
- Your language use must be accurate and in an appropriate register.
- Include an appropriate title.
- Provide an accurate word count at the end of the summary.
- Use your own words. 'Cutting and pasting' of information is not acceptable.

[10]

**QUESTION 3      SEEN POETRY**

Read the poems *Binsey Poplars* by Gerard Manley Hopkins and *Ozymandias* by Percy Bysshe Shelley and answer the questions that follow each poem.

<b>Binsey Poplars – Gerard Manley Hopkins</b>	
My aspens dear, whose airy cages quelled, Quelled or quenched in leaves the leaping sun, All felled, felled, are all felled; Of a fresh and following folded rank Not spared, not one	5
That dandled a sandalled Shadow that swam or sank On meadow and river and wind-wandering weed-winding bank. O if we but knew what we do When we delve or hew—	10
Hack and rack the growing green! Since country is so tender To touch, her being so slender, That, like this sleek and seeing ball But a prick will make no eye at all, Where we, even where we mean To mend her we end her, When we hew or delve: After-comers cannot guess the beauty been.	15
Ten or twelve, only ten or twelve Strokes of havoc unselve The sweet especial scene, Rural scene, a rural scene, Sweet especial rural scene.	20

[Anthology: *Clusters*, Gerald de Villiers]

- 3.1 How do the rhythm and use of repetition in the opening lines contribute to the tone? (2)
- 3.2 How do the diction and imagery in lines 12 – 17 construct the countryside as vulnerable? (2)
- 3.3 In your own opinion, why is the speaker's choice of pronoun in lines 16 to 18 a surprising but valid choice? (2)

3.4

3.4.1 Hopkins coins the word 'unselve' (line 21). What does this word mean? (1)

3.4.2 With reference to parts of speech, explain the difference between the root word 'self' and the new word 'unselve.' What does the change in part of speech convey about Hopkins's view of 'self'? (2)

**Ozymandias** – Percy Bysshe Shelley

I met a traveler 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,	5
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.	10

[Anthology: *Clusters*, Gerald de Villiers]

3.5 Why is Ozymandias' boast in lines 12 – 14 ironic? (2)

3.6 How does alliteration contribute to the mood in the last lines of this poem? (2)

3.7 Referring to the themes of both poems, suggest how the speaker ('I') in *Ozymandias* would comfort the speaker in *Binsey Poplars*. (3)

**[16]**

**QUESTION 4 UNSEEN POETRY**

Refer to the poems *A Loaf of Poetry* by Naoshi Koriyama and *Touch* by Hugh Lewin and answer the questions that follow.

<b>A Loaf of Poetry – by Naoshi Koriyama</b>	
you mix the dough of experience with the yeast	5
of inspiration and knead it well with love and pound it with all your might	10
and then leave it until it puffs out big with its own inner force	15
and then knead it again and shape it into a round form	20
and bake it in the oven of your heart	

[<[www.tnellen.com](http://www.tnellen.com)>]

<b>Touch – Hugh Lewin</b>	
When I get out I'm going to ask someone to touch me to touch me very gently please and slowly, touch me	5
I want to learn again how life feels.	
I've not been touched for seven years for seven years I've been untouched out of touch	10
and I've learnt to know now the meaning of untouchable.	15
Untouched – not quite I can count the things that have touched me	20
One: fists At the beginning fierce mad fists beating beating	25
till I remember screaming don't touch me please don't touch me	
Two: paws The first four years of paws every day patting paws, searching – arms up, shoes off legs apart –	30
prodding paws, systematic heavy, indifferent probing away all privacy.	35
I don't want fists and paws I want to want to be touched again and to touch	40
I want to feel alive again I want to say when I get out Here I am	45
please touch me.	50

[Anthology: *Clusters*, Gerald de Villiers>]

- 4.1 Carefully evaluate the effectiveness of the extended metaphor in the poem *A Loaf of Poetry*. (3)
- 4.2 Refer to the poem *Touch* by Hugh Lewin. In an interview Lewin said, "It is not really my poem anymore. It has a life of its own now." Would the poet Naoshi Koriyama agree with this perception of poetry? Refer to the poem *A Loaf of Poetry* to support your answer. (2)
- 4.3 Refer to *A Loaf of Poetry*. Rewrite lines 17 – 23 in one full sentence, starting with the words, 'Before baking ...' (1)
- 4.4 With reference to both the content and the style/form of the poem *Touch*, show how Hugh Lewin has shaped his poem from *the dough of experience* and *the yeast of inspiration*. Use quotations to illustrate your answer. (4)
- 4.5 Consider the following:

**SOURCE A**



[A picture by Pablo Picasso]

**SOURCE B**

'The true work of art is born from the 'artist': a mysterious, enigmatic and mystical creation. It detaches itself from him, it acquires an autonomous life, becomes a personality, an independent subject, animated with spiritual breath.'

– Wassily Kandinsky

'Every act of creation is first an act of destruction.'

– Pablo Picasso

'It doesn't make much difference how the paint is put on as long as something has been said.'

– Jackson Pollock

[Quotes by various modernist artists]

By making reference to the sources, judge to what extent you think *A Loaf of Poetry* could be categorised as a good piece of modernist art.

(5)  
[15]

**QUESTION 5**

Refer to **TEXT 3** on page (iv) of the Insert.

- 5.1 Ernie thinks he has made a good impression on his boss, but he appears to have misunderstood their conversation. What visual clues are provided that indicate that Ernie is not a model employee? (2)
- 5.2 In frames 3 and 4 Ernie reports on his boss's opinion of his communication skills. How has the boss used innuendo to insult Ernie? (3)
- 5.3
- 5.3.1 Would the expression 'shape up or ship out' be better described as slang or as idiomatic language? Explain your answer. (2)
- 5.3.2 Rewrite the expression 'shape up or ship out' in your own words to show that you know what it means. (1)
- 5.4 Refer to frame 4. Ernie is reporting the boss's words. Write the boss's words in direct speech. (2)
- 5.5 'He said if there are any cutbacks I'll be among the first to know.' (frame 6). Explain the ambiguity in the boss's words. (2)
- 5.6 A synonym for 'cutbacks' is 'retrenchments'. By discussing the differences in the way each of these words positions the workers, explain why you think the boss chose the word 'cutbacks'. (4)

**[16]**

**QUESTION 6**

Refer to **TEXT 4** on page (iv) of the Insert.

- 6.1 Identify a punctuation error in the advertisement. Explain why it is wrong and correct it. (2)
- 6.2
- 6.2.1 Identify the part of speech of the word 'People-Ready' in the phrase 'a successful People-Ready business'. (1)
- 6.2.2 Explain the use of the hyphen in this phrase. (1)
- 6.3 Evaluate the effectiveness of the question 'Is your business making the most of it's greatest asset?' suggesting why Microsoft chose to use the question form in its advertisement. (2)
- 6.4 How would you improve the design of this advertisement to convey the message that people are a business's greatest asset? Your answer should refer to both layout and text. (3)

Refer to **TEXT 5** on page (v) of the Insert.

- 6.5
- 6.5.1 Explain how the meaning of the pronouns 'we' and 'us' changes through the advertisement from sentence 1, 'This epic struggle explains why we make what we make and do what we do', to the final sentence, 'Which is just another way of saying we have each other'. (2)
- 6.5.2 How does the shift in meaning benefit Microsoft (the makers of Windows)? (2)
- 6.6 Refer to the sentence, 'But most importantly, to connect all of us to the four corners of our own digital lives and to each other'. What assumptions about the reader are conveyed in this statement? (2)
- 6.7 Microsoft's slogans are 'Your potential. Our passion' (Text 4) and 'Life without walls' (Text 5). Keeping the slogans in mind, how do the visual and verbal elements of Text 5 reinforce the message and values of Microsoft? (4)

**[19]**

**Total: 100 marks**