

**SENIOR CERTIFICATE  
EXAMINATION  
SENIORSERTIFIKAAT-EKSAMEN**



**OCTOBER / NOVEMBER  
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**2004**

**ENGLISH PRIMARY LANGUAGE**

**(Third Paper: Creative Writing  
and Literature)**

**HG**

**104-1/3**

**11 pages**

ENGLISH FIRST LANG HG: Paper 3



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**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

**ENGLISH PRIMARY LANGUAGE HG  
(Third Paper: Creative Writing and  
Literature)**

**TIME: 2½ hours**

**MARKS: 120**

**INSTRUCTIONS:**

- Answer FIVE questions as follows:
  - Section A: ONE essay only
  - Section B: THREE transactional pieces: TWO long pieces and ONE short piece
  - Section C: ONE question only
- In Section A careful planning, editing and proof-reading will be of benefit to you as you will be marked on the content of your essay and its presentation (i.e. structure, style, grammar, punctuation and spelling).
- In Section C, the length of your answers must be guided by the number of marks given for each question.
- Answer ONE question from Section C: either the contextual OR the essay question on the text you have studied.
- Answers to essay questions (Section C) should be approximately 500 words.

**SECTION C: LITERATURE**

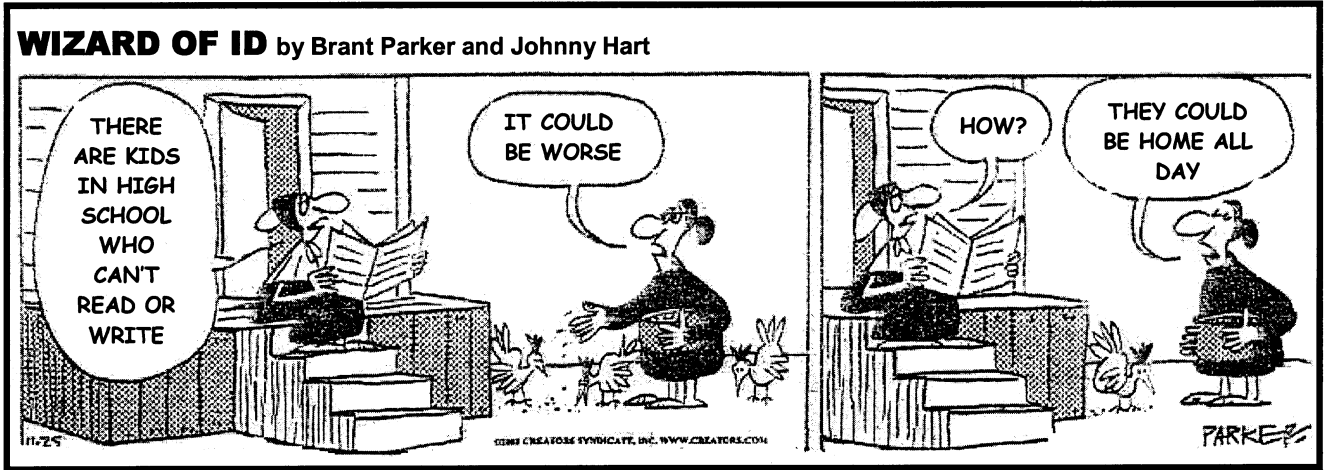
- Consult the Table of Contents below and mark off the question number relating to the setwork which you have studied in 2004.
- Answer ONE question only.

TABLE OF CONTENTS	
Question 1 <i>Focus</i>	Essay
Question 2 <i>Focus</i>	Contextual
Question 3 <i>To Kill a Man's Pride</i>	Essay
Question 4 <i>To Kill a Man's Pride</i>	Contextual
Question 5 <i>Strictly Ballroom</i>	Essay
Question 6 <i>Strictly Ballroom</i>	Contextual

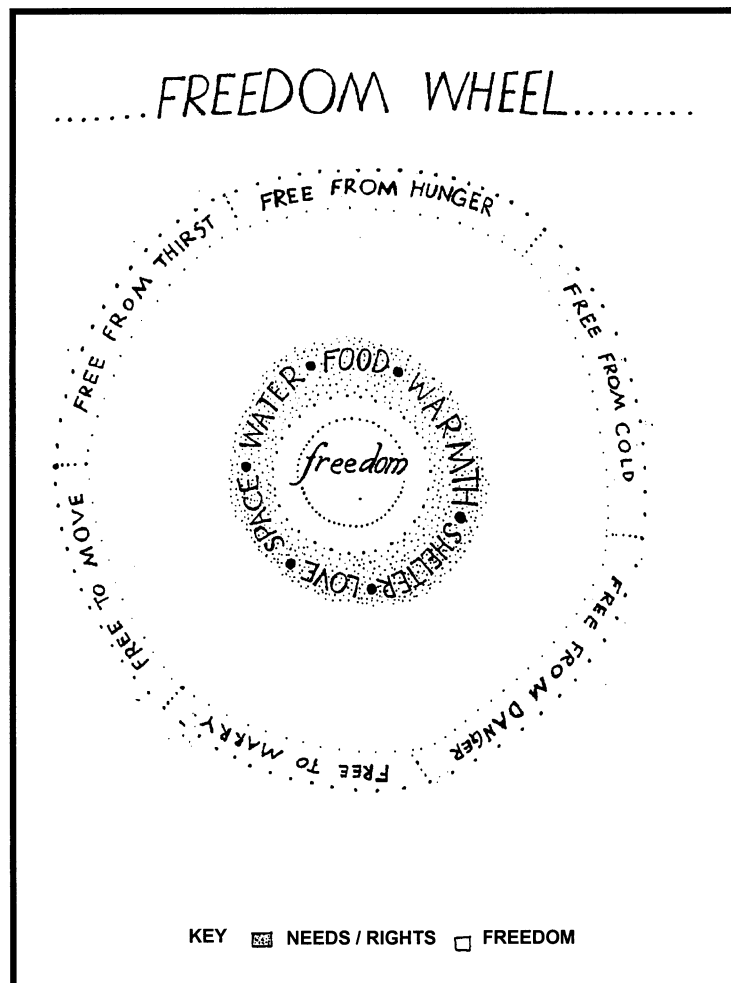
**SECTION A**  
**CREATIVE WRITING**

1. Write a prose essay of about 400 – 500 words on ONE of the following topics. Note that 1.10 and 1.11 require you to write an essay in response to pictorial stimuli. Please indicate the number of the topic and supply a title if one is not already given.
  - 1.1 **LIFE'S GREATEST CHALLENGES PROVIDE THE BIGGEST REWARDS.**
  - 1.2 **The family remains the foundation of our society, yet everywhere we see it breaking down.**
  - 1.3 **In the blue of the night**
  - 1.4 *No matter how far the town, there is another beyond it (African proverb). Do you see life as a journey?*
  - 1.5 **It is sport that unites people. We, as South Africans, should be very aware of this.**
  - 1.6 **PURE ADRENALIN RUSH! PURE ENERGY! IT WAS NOW OR NEVER! THIS WAS THE OPPORTUNITY I HAD BEEN WAITING FOR! IT WAS TIME FOR ACTION.**
  - 1.7 *Africa – the continent of the future*
  - 1.8 **Thirty channels plus – and nothing to watch!**
  - 1.9 *Cry for the children who are HIV positive.  
Cry for the mothers who are HIV positive.  
Cry for their fathers who are HIV positive.  
[Billy Mosedame: Cry the beloved world]*

1.10



1.11



D. Rubadiri, *Growing up with poetry*

TOTAL FOR SECTION A: [40]

## SECTION B TRANSACTIONAL WRITING

You are required to answer THREE questions from this section. Your answers must consist of the following:

- A formal letter (Question 2)
- Other transactional writing (Question 3)
- A shorter piece of tailored prose (Question 4)

### 2. Formal and friendly letter topics

Select ONE of the topics below. Respond in about 200 words. Remember to pay careful attention to audience, register and format.

- 2.1 A close friend and work companion has recently emigrated to Australia. His/Her new employer has written, asking you to confirm his/her reliability, both as a worker and on a personal level. Write the letter to the following address:  
S. Cardew, Personnel Manager, Private Bag X6, Sydney, Australia. (20)
- 2.2 Your grandparents are celebrating their 50<sup>th</sup> wedding anniversary. You are unable to attend the event. Write a letter congratulating them. You also need to apologise for your absence. (20)
- 2.3 You live in a block of flats. Your next-door neighbours insist on having their TV sound turned up very loud. This is extremely irritating, especially late at night. You have spoken to them about the matter, but they have chosen to ignore your appeal. Write a letter to the managing agents of the block of flats, explaining the situation. You should also ask for their assistance in this matter. Write to: Mr S. Thubisi, Rocklands Agency, ...  
(complete the address details). (20)

### 3. Other transactional writing

Answer ONE of the topics below. Your answer should be about 200 words in length.

- 3.1 You have recently been involved in a car accident. Your insurance company has asked for a detailed report on what happened. Compile this **report**, using the following headings. Remember to be exact and, as far as possible, present only the facts.
- Date of accident
  - Place
  - Weather conditions
  - Exact description of event
- (20)

- 3.2 The company for which you work is planning to introduce new work hours. This will mean that workers will be able to be on a more flexible time schedule. However, it is necessary to have a meeting of all the staff in order to ascertain whether this idea is acceptable. Write the **minutes** of the meeting. However, you need only respond to the following areas:
- Arguments for changing the work hours to flexi-time: summarised by Mr Mosala
  - Arguments against the introduction of flexi-time: Mrs Lekala
  - Meeting brought to a close: Ms Price
- (20)

- 3.3 You have been asked to produce the **text for an advertisement** that is to be placed in a local newspaper. The company is promoting the opening of a new shopping mall in your area. Write the copy. Remember to include a catchy heading.
- (20)

4. **Shorter transactional writing**

Answer ONE of the topics below. Your answer should be about 80 words in length.

- 4.1 Replacement ink cartridges for printers are expensive. However, you have been given a pamphlet that offers cheap cartridges. Compose an **e-mail** in which you state your requirements. Address your communication to: [www.cartridgesRus.co.za](http://www.cartridgesRus.co.za).
- (10)

- 4.2 Your school is hosting an informal meeting for all those learners in schools in your area interested in joining a choir. Complete the **fax** form below. You should address your message for the attention of the Music Teacher.
- (10)

EVERYMAN HIGH SCHOOL FAX NO. 011 333 8521
Date: To: Fax number: For attention: From:
Message:

- 4.3 In order to make extra money, you are selling handmade soap at a very reasonable price. Write a **notice** to be placed on the board at your school. Remember to give contact details.
- (10)

**TOTAL FOR SECTION B: [50]**

**SECTION C**  
**LITERATURE**

Answer ONE question from this section.

**QUESTION 1**  
**FOCUS**  
**ESSAY**

The related themes of hypocrisy and deceit are explored in great depth in *The Voter* by Chinua Achebe.

Write an essay in which you carefully examine the ways in which the political parties as well as individuals make use of hypocrisy and deceit to further their own achievements and goals. Comment on the effect which this has on the community and show how Achebe has used this theme to mock and expose the vice of community members and leaders.

[30]

OR

**QUESTION 2**  
**FOCUS**  
**CONTEXTUAL**

Read the extract from *The Road to Migowi* then answer the questions that follow.

'Everyone come out and push!'

The rain continues to fall and the driver keeps swinging from one side of the road to another, to avoid the muddy puddles. The bus groans continuously, as if complaining against the appalling state of the road, or against the weight of its load, which remains the same in spite of the passengers getting off. This bus is always packed, the passengers seem to multiply all the time.

5

At Kambenje the bus stops to pick up a few rain-soaked passengers. Among them is a man wearing a tattered yellow raincoat. I eye him intently as he enters. Yes indeed! My father! My father had just that hardened look on his face, just that slight stoop resulting from his tea picking. And with incredible distinctiveness, for the first time in these nine years, there arises before me a vivid picture of my father, my mother, my brother, our little house on the tea plantation, the avocado and pawpaw trees in front of the house, the red roof of the factory in the distance and the black smoke coming out of it, everything to the last detail.

10

I hear the singing of the workers as they pick tea leaves in the fields. I see them in their coarse yellow raincoats, with the bamboo baskets flung on their backs. I feel now as I felt then: admiration for these labourers who, with their songs, make toil and hardship seem so charming and attractive. A feeling of joy suddenly overcomes me. I move over to where the man is standing and pat him in ecstasy.

15

- 2.1 Explain how the narrator's mood is reflected by the weather. (2)
- 2.2 How does the description of the bus contribute to the mood and atmosphere in lines 1 – 6? (3)

- 2.3 Explain why the weight of the bus remains constant despite passengers alighting (getting off). Provide TWO possible reasons. (2)
- 2.4 "...with their songs, make toil and hardship seem so charming and attractive."
- 2.4.1 Is this an accurate description of life on the tea plantations? Give a reason for your answer. (2)
- 2.4.2 How does the physical description of the man whom the narrator mistakes for his father, reveal the realities of the lives of the plantation workers? (3)
- 2.5 It is ironic that the narrator opts to change his job to escape the boredom.
- 2.5.1 Explain how each job is boring in its own way. 2x2=(4)
- 2.5.2 Which of the two jobs, would you say, is a better one? Provide a reason. (2)
- 2.6 There is a major change in the narrator when he thinks he sees his father.
- 2.6.1 Describe this change. (2)
- 2.6.2 How does the punctuation reflect the change in the narrator? (2)
- 2.7
- 2.7.1 What type of narrator is used in this story? (1)
- 2.7.2 Explain why using this type of narrator is especially appropriate in this story. (3)
- 2.8 The writer refers to the senses extensively in this story. Refer to the last paragraph of the given text and comment on the use and effectiveness of this technique here. (4)
- [30]

OR

**QUESTION 3**  
**TO KILL A MAN'S PRIDE**  
**ESSAY**

Hodge states in his introduction that "*The Other Windows, The Wind and the Boy, Beggar My Neighbour and Ha'Penny...* all focus on the child or youth, the symbol of the future, coming to terms with self and an often incomprehensible adult world."

Write an essay discussing how any TWO of the stories do just that. Ensure that your discussion is focused on the latter half of the quote. [30]

OR



QUESTION 4  
TO KILL A MAN'S PRIDE  
CONTEXTUAL

Read the extract from *Music of the Violin*, then answer the questions that follow.

Vukani trembled. He felt his head going round now. He did not know what to do to escape from this ordeal. The tears came back, but this time he did not stop them. He felt them going down his cheeks and he gave in to the fury in him: "I do not want to play...not any more..." Then he choked and could not speak further. But what he already said had carried everything he felt deep inside him. He felt free. There was a vast expanse of open space deep inside him. He was free. He could fly into the sky. Then he heard Dr Zwane say: "How difficult it is to bring up a child properly in Soweto! To give them culture. Black people just turn away from advancement."	5
Those words seemed to build a fire in Vukani's mother. They had sounded like a reflection on her. She let go at Vukani with the back of her hand. Vukani reeled back and fell on the bed letting the violin drop to the floor. It made no noise on the carpet. Vukani's mother lifted him from the bed and was about to strike him again when Teboho rushed into the bedroom and pulled her mother away from her brother.	10
"Ma! What are you doing? What are you doing?" she was screaming. "Are you fighting me?" shrieked her mother. "You laid a hand on your mother. Am I bewitched?"	15
"You never think of anybody else, just yourself."	
"Teboho," called her father. "Don't say that to your mother."	20
"Please, dearie, please," appealed Mrs. Zwane, "there is no need for all this. How can you do this to your children?"	
"Sies! What disgraceful children! I am a nursing sister, your father is an inspector of schools. What are you going to be, listening to savages? You cannot please everybody. Either you please the street, in which case you are going to be a heap of rubbish, or you please your home which is going to give you something to be proud of for the rest of your useless life!"	25
"Dorcas! That's enough now!" She looked at her husband with disbelief, a wave of shock crossing her face. Then she turned towards the door and went to her bedroom, banging the door violently. There was bitter sobbing, in the main bedroom. Then it turned into the wail of the bereaved.	30

- 4.1 What is the **ordeal** mentioned in line 2? (2)
- 4.2 Clearly explain why Vukani is so resentful about playing the violin. (4)
- 4.3 Build up an argument either *for* or *against* Dr Zwane's comments in lines 8 – 9. Provide solid justification for your view. (4)

- 4.4 Suggest why the metaphoric use of the word **fire** in line 10 is so appropriate. Justify your answer by referring to Vukani's mother's actions in the rest of the extract. (3)
- 4.5 In what ways might Teboho be correct about her mother being a selfish woman? Justify your answer by referring to her behaviour in the story as a whole. (4)
- 4.6 Consider Vukani's father's words in line 28:
- 4.6.1 What evidence is there from the extract that this admonition of the mother is *not* in keeping with his character? (2)
- 4.6.2 How have his previous actions characterised him? (3)
- 4.7 Explain why the word **bereaved** in line 31 is so effective in this context. (4)
- 4.8 Some characters gain self-pride while others lose it. Discuss this statement with reference to this story. (4)
- [30]

OR

**QUESTION 5**  
**STRICTLY BALLROOM**  
**ESSAY**

*Strictly Ballroom* is no different from most films that are centred in the world of the arts. Once again, we are confronted by the theme of the individual's search for identity and artistic freedom, battling against the world of oppression and conformity.

Do you believe that this statement adequately sums up the major theme of the film? Justify your answer through a well-written essay, using filmic evidence and terminology to substantiate your argument. (4)

[30]

OR

**QUESTION 6**  
**STRICTLY BALLROOM**  
**CONTEXTUAL**

Read the extract from the screenplay of the film and answer the questions which follow.

<b>SCOTT</b>	: Why didn't you dance with Dad?	
<b>SHIRLEY</b>	: Because he wanted to dance his silly steps. We would have lost.	
<b>DOUG</b>	: You lost anyway, Shirley. You should have stuck by me, for better or worse.	5
<b>SHIRLEY</b>	: But I did it for you, Doug.	
<b>DOUG</b>	: It cost us our dream, Shirley.	
<b>SHIRLEY</b>	: Barry convinced me. There was too much at stake. Our dancing career was on the line. We wouldn't ever have been able to teach. I couldn't throw all that away on a dream. We had to survive...	10
	Don't listen to him, Scott. Get on that floor. You can win, Scott! (Echoes – Win ! Win! Win!)	15
<b>DOUG</b>	: Son, it was the dancing that mattered.	
<b>SHIRLEY</b>	: He doesn't know what he is talking about! It's your day.	
<b>DOUG</b>	: We should have put that above everything else. We had the chance, but we were scared. We walked away. We lived our lives in fear!	20

- 6.1 Explain Shirley Hastings' attitude to creativity and innovation. (Use the extract to support your answer.) (4)
- 6.2 Do you think Doug values loyalty as a character trait? Justify your answer. (3)
- 6.3 Shirley attempts to excuse her actions by saying that she had Doug's best interests at heart (line 6). From this extract, and your knowledge of the film, do you think that this was indeed Shirley's motivation? (5)
- 6.4 What was Doug's dream (line 7)? (2)
- 6.5 6.5.1 How did Barry convince Shirley not to dance with Doug? (4)  
6.5.2 What were Barry's real reasons? (2)
- 6.6 Shirley tries to get Scott to ignore his father (line 13). Describe one other scene where Doug is marginalized and ignored. Refer to camera angles and shot type in your answer to show how Doug's isolation is portrayed. (5)
- 6.7 6.7.1 How does Doug finally get Scott to listen to him? (2)  
6.7.2 How does Luhrmann use film technique to maximise tension and excitement in this sequence from which the extract is taken? (3)

[30]

**TOTAL FOR SECTION C: [30]**

**TOTAL: 120**

**END**