

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

**ENGLISH PRIMARY LANGUAGE HG
(Third Paper)**

SECTION A

**COMPOSITION
(40 marks)**

CRITERIA	EXCELLENT	ABOVE EXPECTATIONS	MEETING EXPECTATIONS	BELOW EXPECTATIONS	EXPECTATIONS BARELY MET	
CONTENT quality of ideas, originality, handling of topic, freshness of approach	8-7	6-5	4-3	2	1-0	
WRITING vocabulary, imagery, idiom	8-7	6-5	4-3	2	1-0	
STRUCTURE planning, coherence, paragraphing	8-7	6-5	4-3	2	1-0	
LANGUAGE spelling, punctuation, syntax, fluency	8-7	6-5	4-3	2	1-0	
REGISTER style, tone atmosphere, audience awareness/purpose	8-7	6-5	4-3	2	1-0	
TOTAL						/40

SECTION B**TRANSACTIONAL WRITING
(50 marks)**

Assessment should be based upon THREE pieces (a letter, one other piece and a shorter piece). Use the marking scheme below.

LETTERS AND LONGER TRANSACTIONAL WRITING – 20 MARKS

CRITERIA					
CONTENT Adherence to topic, handling of topic	4	3	2	1-0	EXCELLENT
WRITING appropriateness of vocabulary, clarity	4	3	2	1-0	EXPECTATIONS MET
STRUCTURE format, length paragraphing	4	3	2	1-0	BELOW EXPECTATIONS
LANGUAGE spelling, punctuation, syntax, fluency	4	3	2	1-0	EXPECTATIONS NOT MET
REGISTER style, tone, audience awareness / purpose	4	3	2	1-0	

Shorter transactional writing –10 marks
Mark globally

SECTION C**LITERATURE**

For literature essay responses please use the grid below as well as the guides given in each question.

ASSESSMENT TABLE: ESSAY ANSWERS: MAXIMUM 30 MARKS: 20 + 10

Symbol	%	CONTENT			STYLE	
		Mark 20	Classification	Criteria Observed	Mark 10	Criteria
A+	100	20	Outstanding	Exemplary answer under examination conditions	10	Planned, fluent, with good control of tone and style
	95	19			9	
	90	18				
A	85	17	Excellent Distinctive	Mature understanding; real appreciation; thorough knowledge of material	8	Lucid and correct
	80	16				
B	75	15	Very good	Very good grasp of meaning and material	7	Clear, with negligible errors
	70	14				
C	65	13	Good Average / Satisfactory	Good grasp of meaning and material. Clear concept of main thought, adequate details knowledge' may lapse into narration.	6	Plain expression
	60	12				
D	55	11	Less than satisfactory	Reasonable understanding of question and material	5	Pedestrian
	50	10				
E	45	9	Passable	Limited understanding of question and material	4	Some distracting error
	40	8				
Fail	35	7	Inadequate	Unsatisfactory knowledge of material; errors of understanding of question and/or material	3	Defective – requiring marked effort to understand Obscure
	30	6				
	25	5				
	20	4			2	
	15	3				
10	2	Erroneous	Serious errors of understanding of question and/or material	1	Barely intelligible	
5	1					
0	0	No answer to question			0	Illiterate

QUESTION 1
THE VOTER

These are a few references to the story which indicate that numerous characters in the story have only their own best interests at heart while pretending to care for others (the villagers). Learners should weave some of these references into their essays to prove that these characters are hypocrites who deceive others for their own gain.

Marcus 'remained devoted to his people'. In reality Marcus spends most of his time in the capital and only comes to the village on rare occasions. Whilst the villagers have neither running water nor electricity, he has had a private power plant installed to supply electricity to his new house. He enjoys a comfortable life while the villagers are extremely poor and living without the basic necessities, yet he professes to have their interests at heart.

Marcus slaughters five bulls and countless goats to entertain the people on the day that his new house, Umuofia Mansions, is opened by the Archbishop. "Chief the Honourable", the Archbishop, should be attending to more important matters than openings of civilian homes. Marcus clearly views himself as being more important than the electorate - a belief he attempts to disguise by always having his campaign manager refer to him in glowing terms like 'one of our own sons'. Roof, too, is a hypocrite, telling the people what he knows they wish to hear rather than the truth.

The elders are supposed to be the wise men who guide the villagers morally, but they are eager to accept bribes. The political leaders, rather than being honest and campaigning for the improvement of the village, deceive the elders into thinking that PAP will continue to rule irrespective of their vote. The promise of pipe-borne water is further used as a tool for bribing the elders as well as the villagers.

The elders act as though they are too honest to stoop to accepting bribery but eagerly do so when the bribe is increased. Roof, in turn, acts as if he does not need the vote and support of the elders but knows that his job depends on their vote. Roof is the campaign manager for Marcus who represents PAP yet he agrees to vote for POP when he is threatened with the *iyi*. The five pounds bribe and the assurance that Marcus will not be there to watch him vote, are the deciding factors in the moral dilemma he faces. This is both deceitful and hypocritical and shows that the democratic system is being abused.

Roof's hypocrisy and deceit are emphasised at the end of the story when he tears his ballot in half, assuring himself that he has satisfied the *iyi* and voted for his own party as any 'honourable' man would do.

[30]

OR

QUESTION 2
THE ROAD TO MIGOWI

- 2.1 The narrator is unhappy, irritable, bored and generally in a foul mood. His mood is accurately reflected in the dreary weather conditions. It is raining relentlessly as indicated by the muddy puddles of water. The passengers are rain soaked and the roads are in a dreadful condition. The miserable weather reflects the narrator's depression and misery. (2)
- 2.2 The bus is personified. It 'groans continuously', and is described as 'complaining'. The bus, too, seems to be unhappy about the journey it has to make, about its heavy load and the poor state of the road. The unhappiness / misery of the narrator seems to be felt by the bus too. (3)
- 2.3 The bus is so packed that one does not even notice the weight of a few passengers getting off. There are always other passengers getting on to take the places of those getting off. (2)
- 2.4
- 2.4.1 No. Life is generally very difficult on tea plantations. Low salaries for long hours of work. Always exposed to the elements. (2)
- 2.4.2 Tattered yellow coat: shows poverty
Hardened look on his face: shows that he has led a difficult life
Slight stoop: back bent from having to stoop to pick leaves; physical discomfort. (3)
- 2.5
- 2.5.1 When he worked as assistant in laboratory of a tea research station all he had to do was measure the brownness of the tea. He sat at the same spot doing the same thing every day. No variety, no changes. Very mundane.
- Bus conductor: Feels as though he has been assigned to this same route (between Limbe and Migowi) since he started this job nine years ago.
Seems to be the same journey which never comes to an end.
Seems to be the same route, doing the same thing everyday. Even the passengers look alike after few trips.
- 2.5.2 Probably first job. At least he was indoors and did not have to put up with the difficulties he now experiences on a daily basis (pushing, being crowded, listening to crying children, etc.) (2)
- 2.6
- 2.6.1 The narrator immediately feels a sense of joy. He pats the man in ecstasy. Instead of his usual boredom and misery, he is so overcome with happiness that tears stream down his face and he smiles at everyone on the bus. He immediately feels as though they are returning his smiles and are happy too. The misery and suffering seem to have been replaced instantaneously with joy and happiness. (2)

2.7

2.7.1 First person narrator (1)

2.7.2 Appropriate because we experience the story from the narrator's perspective. He is a character in the story and is very limited as such. We only know as much as he does and share his experiences, thoughts, and even his 'mistakes' with him. (3)

2.8 Sight: I see them in their coarse yellow raincoats; Hearing: I hear the singing of the workers; I pat him in ecstasy (touch)

The narrator clearly expresses all the emotions he feels when he thinks he sees his father and remembers the life they led on the plantation. Shows how he seems to be almost reliving this experience; it's as if he is there again, experiencing it not only in his memory but through his senses as well. (4)

OR

QUESTION 3
TO KILL A MAN'S PRIDE – ESSAY

Other Windows

- Focuses on a young boy's growing understanding of all things unfamiliar
- To him, the hospital is initially incomprehensible: descriptions like "loom and stretch"; "dizzy and frightened" as well as all the unfamiliar sights and smells highlight this fear.
- New situations are described with short simplistic sentences to emphasize his youth.
- Even the toys he comes across are unfamiliar, like the "Dinky toys" and "Meccano sets"
- His parents attempt to help him adjust and expand his world by bringing him a book on cats – this all helps him conceptualise the arrival of the new kittens at home.
- At the same time the story about the accident back home helps him understand and accept the situation when he goes home.
- His curiosity begins to expand as he becomes more familiar with the hospital – to the point where he begins to wonder about the "other windows".
- Although he never finds out what lies beyond them, we imagine that his growth and development has begun; that he will expand his world and slowly make the incomprehensible more comprehensible!

The Wind and the Boy

- Friedman is introduced as someone special who has a "long wind blowing for him"
- Ironically that long wind is cut short due to a tragic accident.
- It is also possible that the accident was caused by his failure to understand the adult world – that trucks kill!
- His upbringing was full of joys and irresponsibility of youth; he was sheltered from the harsh realities of the adult world: never held accountable for his mischief; treated as someone special and different.
- This was enhanced by the tale of Robinson Crusoe where he almost sees himself as invincible and beyond harm.
- Despite Sejosenyé's obvious adoration of her grandson, it is clear that he was not given the tools to cope in the adult world.
- He rode his bicycle in a "devil-may-care" manner and "smiled appealingly" at the driver of the unlicensed truck.
- The story seems to highlight how this "symbol of the future" never lived to come to terms with the adult world.
- It also highlights how the rural and urban worlds have clashed to cause this tragedy.

Beggar My Neighbour

- Michael seems to have lived a fairly privileged life, and again, has not been given the tools to cope in the adult world.
- As a result he adopts his parents' racist ideas and prejudices and makes them his own.
- The story focuses on how he has to adjust and learn new understandings about other people and situations without the aid of his parents.
- Initially he behaves like the beggars' master, expecting their eternal gratitude in return for the meaningless gifts he offers.
- Because of his loneliness and inability to interact with children of another race, he begins to include the children in his fantasy games.
- His lack of understanding is shown in the nature of the games which become increasingly vicious.
- Despite the adults' failure to assist Michael in his growth, he does eventually come to some understanding.
- The "coming to terms with self" happens via a dream he has when bed-ridden; it is here that he finally arrives at the understanding that all the children really wanted was acceptance on an equal level.
- Since Michael is the "symbol of the future", it is fitting that he should begin to make sense of adult prejudices and begin to formulate his own ideas – the better to deal with adulthood later.

Ha'Penny

- Ha'Penny is introduced as an orphan, incarcerated in an industrial school for petty theft.
- It is clear from the beginning that his only desire is to belong and be loved – the most basic need of every human being.
- Again the adults fail him – the narrator fails to see the reason for his "lies"; Mrs Maarman fails to do her "Christian duty".
- As a result, he is devastated by the discovery that he is actually all alone and unloved in the harsh adult world.
- He reacts both emotionally and physically – becoming ill with T.B.
- It is only when he is close to death that he finally receives the acceptance and understanding that he so desired in the first place.
- At that point all else ceases to exist for him; and he focuses all his attention on the mother-love he now has.
- Perhaps Ha'Penny serves to teach the adults a lesson in life about being more "prodigal" and understanding of children's needs.

Please bear in mind that the memo is merely a guide. Accept other valid responses, but do ensure that there is an attempt at dealing with the key issues set out in the question.

[30]

OR

QUESTION 4
TO KILL A MAN'S PRIDE - CONTEXTUAL

- 4.1 * Vukani was again being forced to play his violin
* against his will (2)
- 4.2 * It separated him from the rest of his friends
* was the cause of derision amongst the township boys
* he saw it as a showpiece for his mother's social climbing
* it was often stolen and was more trouble than he felt it was worth
(Accept other valid statements – look for a full answer) (4)
- 4.3 * FOR: Candidates might feel that there is some merit in his argument
* that Vukani should be grateful for the opportunity to expand his horizons
* that gaining part of another culture is a blessing not a burden
* that the older & wiser Dr Zwane is able to see past the derision endured by Vukani
- OR
- * AGAINST: Others might see his comment as condescending
* since Vukani already has a "culture"
* That his mother should be reinforcing the culture of his birth
* instead of trying to make him what he is not / process of westernisation (4)
- 4.4 * A "fire" is something vicious and uncontrolled
* She viciously strikes at Vukani and relentlessly prepares for yet another attack (as an uncontrolled fire might do)
* Her emotions are completely out of control as she lets rip with searing words (Look for understanding of "fire" connotations) (3)
- 4.5 * Too materialistic: see her outrageous behaviour after Teboho broke a piece of her "expensive" crockery
* As Teboho said, she doesn't really care about her children's happiness – unless it happens to coincide with her own: embarrassed by the fact that Teboho went to WITS – too radical for her liking
* Only interested in snob values that make her seem better: nursing, school inspector, living in the right area
* Not interested in Vukani's protest about playing the violin
* Most of her values are designed to make her look better
(Accept variations – look for a strong argument with justification. Mark globally). (4)
- 4.6.1 * Dorcas was shocked and disbelieving that he could speak to her like that
* Not used to her husband speaking up. (2)
- 4.6.2 * As weak and ineffectual / ruled by his wife
* Never intervenes in her tantrums, e.g. with Teboho
* When he does try to intervene, e.g. "Wait a minute, dearie, let's hear his side..." he's too conciliatory and therefore his argument becomes ineffectual (Or similar) (3)

- 4.7 * "Bereaved" suggests deep loss, e.g. of a loved one
 * Her loss is for her materialistic values / or loss of the support she's always taken for granted
 * Behaving as if it's the end of the world / over-reacts to the situation
 * In a way, it is the end of HER world – the one she ruled with an iron fist! (Or similar. Must have understanding of the term "bereavement") (4)
- 4.8 * Vukani managed to restore his pride by standing up to his mother.
 * He's always lived in the shadow of her domineering personality, but the final refusal actually sets him free – as if he could fly.
 * Dorcas loses her pride – by emulating western society (at the expense of her own roots)
 * Her behaviour is unbecoming of a lady and undignified: swearing at her children and behaving like the street woman she accuses Teboho or being.
 (Accept variations – must look at both parts of the question) (4)
 [30]

OR

QUESTION 5
STRICTLY BALLROOM – ESSAY

One of the major themes is the individual who battles for freedom and creativity against an oppressive and conservative society. The individual in "Strictly Ballroom" is Scott Hastings (and to a certain extent Fran): Barry Fife and the Australian Dance Federation represent the oppressive society.

Like his father before him, Scott strives to be different and original. Immediately he realises that this will not be easy as he is up against a restrictive and conservative organisation. The organisation does not want innovation: if it doesn't know how to perform the new steps, it can't teach the new steps and this would curb its control and ability to make money.

Scott proves that he is a strong and fiercely determined character, and is prepared to take on the powers that be, even if it means he loses a competition he has worked his entire life to win. In this task he is aided by his partner, Fran, and her family, who teach him, amongst other things, the importance of loving dance for the joy of dance itself.

N.B. Students need to justify their answer through a discussion of scenes, using film terminology such as camera angle and shot type, to show how the director portrays Scott's struggle. E.g. the continual low angles of Barry Fife; Scott's frustration as he dances alone in the spotlight in the studio, etc.

[30]

QUESTION 6
STRICTLY BALLROOM – CONTEXTUAL

- 6.1 Shirley is not in favour of creativity and innovation. She calls Doug's attempts at innovation "silly steps". This is because she is afraid that if new steps are danced, they will not be tolerated by the Establishment and would, therefore, mean their downfall. (4)
- 6.2 Yes. He values loyalty above everything. He says "You should have stuck by me for better or worse", which are the words of the traditional marriage vows. Doug does not think Shirley is loyal as a dance partner or wife. (3)
- 6.3 Shirley seems to be a selfish person who has always put her own interests above those of others. She danced with Les because she was afraid that if she lost the competition whilst dancing with Doug, she would not be able to open a dance studio. She now wants Scott to dance conventional steps so as not to embarrass her, so that he can win for her, because that has always been her dream. (5)
- 6.4 Doug wanted to be creative and dance new steps of his own design and win the dance competition. (2)
- 6.5.1 Barry told Shirley that there was too much to lose, that her career was on the line, that she would never be able to teach, that she would lose her dream, if she danced with Doug and lost the competition. (4)
- 6.5.2 He wanted to win and he knew that he never could if Doug and Shirley danced together. (2)
- 6.6 Characters ignore Doug, they walk "through" him and his opinion is discounted. For example, when he is sitting with Les, Shirley and Doug trying to decide what should be done about Scott, Doug is positioned at the end of the table – isolated. The spotlight is on him; they do not give him a chance to talk; he is shown in long shot, eye-level, etc. (5)
- 6.7.1 He says "We lived our lives in fear!" (2)
- 6.7.2 Tight close-ups of Doug and Shirley highlighting their desperation. Quick cutting between the 3 faces. Close-ups of Scott's confusion and then dawning realisation.
The echo on we lived our lives in 'fear' adds drama and highlights the significance of these words. (3)

[30]