

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

**ENGLISH PRIMARY LANGUAGE SG
PAPER THREE: WRITING & LITERATURE**

SECTION A

**ORIGINAL WRITING
(30 marks)**

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

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

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

LETTERS AND LONGER TRANSACTIONAL WRITING – 15 MARKS

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

SECTION C

**LITERATURE
(20 marks)**

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

CRITERIA		EXCELLENT	ABOVE EXPECTATIONS	MEETING EXPECTATIONS	EXPECTATIONS BARELY MET
CONTENT Addressing of question, critical judgement, personal input		4	3	2	1-0
KNOWLEDGE OF TEXT plot, characterisation, theme, etc.		4	3	2	1-0
STRUCTURE format, length, paragraphing		4	3	2	1-0
LANGUAGE spelling, punctuation, syntax, fluency		4	3	2	1-0
REGISTER style, tone, audience awareness/ purpose		4	3	2	1-0

**QUESTION 1
THE VISITS
ESSAY**

The teacher is a Spineless Coward who is unable to assert himself.

He is annoyed with the student for being so inconsiderate. The phone calls from the girls who telephone him to make dates with him, irritate the teacher. The noise he makes when he bangs the door is rather rude and the revving of the Honda engine torments the teacher who listens to it night after night without saying anything. The teacher laments that it is 'impossible to speak to him any longer' but we are given no evidence of his attempts to do so. He rather concedes defeat and feels sorry for himself.

Mr Chips is bored and lonely but does not do anything to remedy the situation. When the doorbell rings he is hopeful that it will be a visitor for him and is disappointed at the sight of the beggar. He is annoyed with her for just standing there with downcast eyes and shows his impatience by repeating, 'Yes'. When she tells him that she wants food he goes to the kitchen. He realises that this is a sign of defeat but convinces himself that there is no contest so he cannot be defeated. Yet he goes into the kitchen, feeling defeated and fills a paper carrier with food. When he looks at the bulging carrier he tells himself that he will play for time and first have a cup of tea. Again he decides against this and wonders whether he should invite her in. This clearly shows that the teacher is intimidated by this beggar. He gives her the bulging bag and is relieved and exhausted when she leaves. When one helps other people because one wishes to do so, one usually feels good at one's efforts. The teacher does not feel happy because he is displeased with himself for once again being intimidated by another person. When the beggar returns the second time, he is determined that she should speak first. He does not want to be the one to break the silence, "Somehow he seemed afraid of his own voice". The beggar does not speak but merely holds out the bag, which the teacher accepts. Once again this is a sign of defeat. When he asks her the time he reprimands himself, feeling that he has spoken too aggressively. He overcompensates by being too friendly with her and hastily goes into the kitchen to compose himself and 'regain' his control. When he hands over the bag of food he instructs her not to come back. Again he has the nagging feeling of guilt. He does not want to be thought of as a 'charitable institution'. When the beggar returns for the third time he is really angry. Despite him losing control and shouting at her, threatening to call the police, the lady does not respond. When he threatens her with jail and sees the two tears on her cheeks he again feels guilty. Again he goes to fill the bag. When the teacher tells the student about her they turn his experience into a joke. The teacher thinks about her and considers inviting her in next time she came begging. At the same time he is afraid of the answers she might give. He even buys extra provisions for her but she does not return. When he opens "her provisions" to use, he is relieved that nothing strange happens. It is as though he expects to be punished.

When the student later tells him that the beggar came when the teacher was out, he is eager to hear more..

When the student explains how he threw her out, the teacher's chest tightens, he clenches his fists into balls and shivers all over. He tries to control himself and tells the student that he should not have done that.

Again he tries to control himself and sits quietly in his study instead of crying out like he longs to do.

Clearly the teacher is incapable of expressing himself honestly and assertively. He remains quiet when he has much to say and tries to preserve the peace by keeping his thoughts to himself. This results in him feeling frustrated with himself and with other people who take advantage of his passive nature. He does not remain quiet about the student's inconsiderate behaviour to help the beggar for altruistic reasons but rather because he is afraid of the consequences of asserting himself. Indeed, he inconveniences himself for the sake of others because he is afraid to deal with the consequences.

Spineless Coward

The following points may be used to argue that the teacher is a 'Caring Knight':

- Places the interest of others before his own
- Makes allowances for the student's behaviour despite being annoyed with him. Tells himself he is still young.
- Shows that he cares for the beggar by filling a bag with food for her.
- Wants to get to know more about her.
- Although he is angry with himself for doing so, he helps her every time she comes to his flat.
- Considers inviting her in to get to know her better.
- Feels sorry when she cries.
- Angry with himself for being rude and shouting at her.
- Seems to miss her visits when she does not come back.
- Has an enjoyable evening with the student when he is at home.
- Feels really upset when he hears how badly the student treated the beggar.
- Seems to be really lonely character who looked forward to visits of the beggar but would not admit it to himself.

[20]

**QUESTION 2
PLYMOUTH
CONTEXTUAL**

- 2.1 Kerneels wants to buy his car. Snowy wants to demonstrate the car's features and capabilities. (2)
- 2.2 2.2.1 Engine / mileage / speedometer
To impress Kerneels with the car's features / To show him that this was a solid car with a good engine. (2)
- 2.2.2 Its appearance. Also the name **Plymouth** since he knew people with this name. (2)
- 2.3 2.3.1 His son chose a railway truck. It was the cause of his resentment. The symbol that he had been left behind, railway trucks were now being used to transport goods and had replaced animals. (2)
- 2.3.2 His son chose a railway truck. Kerneels preferred mules but had come to realise that he had been left behind. If he bought a car it would be symbolic of him moving with the times. (2)
- 2.4 2.4.1 He has always had mules. Uses mules on his farm. (2)
- 2.4.2 Probably not. One has to know how to drive a car. It is not merely a matter of negotiating the direction but also the gears, clutch, etc. (2)
- 2.5 Indicates how fast the car is being driven. (1)
- 2.6 2.6.1 Stubborn, proud, naïve (2)
- 2.6.2 He does not know how to stop the car. He has to drive it around his farmhouse many times while he tries to decide how to bring it to a halt. He finally realises that he can turn the key to the left to switch it off. (3)

[20]

QUESTION 3
TO KILL A MAN'S PRIDE
ESSAY

Life in a Soweto hostel

- He describes the hostel as bordering on a Nazi concentration camp, which suggests many horrors and ultimate human degradation.
- Great detail is given as to those conditions: like excessive crowding, the terrible smells and lack of privacy
- Facilities are minimal – and almost designed to continue the dehumanising process: a bottle store, a beer lounge and a beer hall!
- As a result, the men who reside there are described as **deprived** and **hopeless**
- Men are separated from their wives, and according to those who live there, this adds to the depravity and dehumanisation.
- They also believe that the government has specifically built the hostels in such a way to keep them dehumanised.

The terrible working conditions

- A basic amenity like a toilet is reduced to a hole in the ground.
- They are dehumanised by being called **boys** and **girls** as if adulthood is something they could never aspire to.
- And some of the “better-looking girls” are taken away by the firm owner to “clean house” – the implication is clear that they are forced to endure further humiliation at Pieters’ hands (or face dismissal).
- They are forced to work for 2 – 3 weeks without pay – on trial; when they do get paid, the wage is minimal, with the first increment only after 3 years!
- The plushness of Pieters’ office contrasts so deeply with their working squalor that one cannot help but believe it is all part of the debasing process.

The process of registering for a work permit

- The reference to the registration office being termed “the kraal” immediately suggests that the process is dehumanising.
- The queues were long, the waiting interminable, and the treatment of all was offensive.
- The clerks there are exceptionally rude, treating adult men and women as if they were little more than common thieves.

The medical examination all had to endure led to further humiliation and degradation.

Candidates should be discussing the many ways in which the ruling government sought to dehumanise the black population by providing facilities that would never be acceptable to themselves; by reducing the people to animals; by taking away all dignity and pride; by forcing them to become shameful in their behaviour, etc. [20]

(Candidates do not need to mention all of the above. Bear in mind that the memo is merely a guide for the marker. Please use your discretion in adding to the memo.)

**QUESTION 4
TO KILL A MAN'S PRIDE
CONTEXTUAL**

4.1.1 * He was an orphan with no relatives
* Had been shunted from home to home
* Eventually he was sent to the Reformatory for petty theft at the markets. (3)

4.1.2 * The belief that he belonged to someone
* That he had a family and was loved (2)

4.1.3 * The speaker discovered that Mrs Maarman was no family of his
* That she never returned any of his letters and wanted nothing to do with him
* Being discovered in this "lie" is what shattered Ha'Penny (3)

4.2 * He saw her as loving and honest
* Her home was always clean
* She showered her children with equal affection (3)

4.3 * *Positive* response e.g. I understand her reasons
* He was, after all, not her child / She had to look after her own first
* Therefore she did what she had to do (*Or similar*)

OR

* *Negative* response e.g. I think she was wrong
* She claimed previously to be a good Christian woman
* She should have been more supportive and understanding / Seems hypocritical (*Or similar*) (3)

4.4 * Short, sharp "s" sounds create the idea of death moving in quickly to take all in its path (*Or similar*) (2)

4.5 * ¹ That society needs to be more vigilant in its care of children
* not allowing situations like this to arise in the first place
* ² That we ought to consider the consequences of our actions
* and whether they will bring help or pain (4)

(Consider other appropriate variations e.g. the innocence of dreams.) [20]

QUESTION 5
STRICTLY BALLROOM
ESSAY

The "Paso Doble" is used to show the power struggle between the heroes (Scott and Fran) and the Dance Federation and Barry Fife. Traditionally in the dance, the male dancer represents the Spanish matador, and the female dancer represents the red cape he holds. The challenge is therefore of strength and outwitting through skilful movement, and the parallels between a bullfight, and Scott and Fran's struggle to be creative and innovative, are clever!

The waltz in the beginning of the film to the very traditional, old and conservative European-style "Blue Danube," expresses the old traditions found within the Dance Federation and the old established Australian Dance Competitions. The fact that Scott and Liz open with this dance shows their initial conformity to the conventional rules of dance and the dance competition.

The tango is a relatively new dance born in the Latin American countries. It is scandalous as it freely expresses emotions such as challenge, anger, aggression, and sexual frustration. In Kendall's Dance Studio, Mrs Hastings and Les dance to the tango. Both show their frustration with Scott as he begins to rebel and dance his own steps. The dance is very dramatic.

Therefore the actual dances danced, express well the various emotions and themes throughout the film.

[20]

QUESTION 6
STRICTLY BALLROOM
CONTEXTUAL

- 6.1 This scene occurs at the beginning of the film as the red curtain opens. The characters are about to enter the competition arena. (3)
- 6.2 6.2.1 The director lulls the viewer into the belief that this is to be a very traditional film. Black-and-white shots are traditional. (2)
- 6.2.2 Tradition vs. innovation [or similar phraseology!] (2)
- 6.3 The traditional characters are barred in but Scott is out in the open expressing his freedom and creativity. The shot holds all the main characters in one frame. It reinforces the major themes of the individual vs. establishment, etc. (4)
- 6.4 It is the traditional *Blue Danube* by Strauss. It lulls the viewer into thinking that the film will be a conventional dance film; viewer believes that tradition is important; it is the usual opening waltz sequence in competitions, etc. [Any 2 suitable reasons] (4)

- 6.5 Liz Holt: wears her favourite yellow. She is completely 'over-the-top'. She is made to be conventional and 'beautiful' – everything to conform to the Federation standards. She will not go outside of Federation rules. Pam and Vanessa's outfits are extravagant. Ken is in white: he likes to draw attention to himself. Wayne and Scott Hastings: wear traditional tuxedo dance suits – conform to traditional dance rules – Scott, initially, but he later rebels; Wayne comes right in the end!
[Global marking]

(5)
[20]