

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

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

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
TOTALS					/40

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

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

LETTERS AND LONGER TRANSACTIONAL WRITING – 20 MARKS

CRITERIA					
CONTENT Adherence to topic, handling of topic	4	3	2	1-0	
WRITING appropriateness of vocabulary, clarity	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	
TOTALS					/20

Shorter transactions 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 9	Planned, fluent, with good control of tone and style
	95	19				
	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 detail 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				
	15	3	Erroneous	Serious errors of understanding of question and/or material	1	Barely intelligible
	10	2				
	5	1				
	0	0	No answer to question		0	Illiterate

SECTION C**LITERATURE**

Answer ONE question from this section

QUESTION 1**THE SCHOOLMASTER – ESSAY**

The writer makes use of **details** to provide detailed descriptions and explanations like the reasons for the narrator visiting her grandmother. The description of Jan Boetje with the pole of the cart in his hand is so accurate and detailed that it makes the reader feel as though he has witnessed it first-hand.

Her **character descriptions** are almost larger than life. One is given a full characterisation of the grandmother and can fully relate to her warmth, humility and religious convictions. The wisdom she shares with Jan Boetje seems to be rather fitting for a woman of her background and experience.

Engela's happiness when she is with Jan Boetje is clearly expressed when she narrates that her heart was so full of song that he must surely hear it.

Physical descriptions of the grandmother and Jan Boetje make it possible for the reader to envision them from head to toe, thereby adding to the authenticity of the story.

Descriptions of the **setting** are important in this story. These descriptions inform the reader of both the time as well as the physical location where this story takes place. The Zwartkops Mountains, Ghamka River, Ghamka Pass, orange trees and wagon house are but a few references Smith uses to sketch the surroundings in which this story takes place. It helps one to understand the narrator's enchantment with this stranger who comes to this tranquil but seldom visited farm and forms the background for the horrendous act which takes place later.

The writer often makes use of the **senses** to relate the narrator's experiences. The white geese form a stark contrast to the blue skies and red rocks. The smell of the tobacco, brandy, hides, the mud floor freshly smeared with mist permeates the air and transports one to the wagon-house.

Dutch words are used to relate how these characters speak. Words like 'Mijnheer', 'Mevrouw', etc. indicate that this story deals with the life of Dutch Afrikaans farmers.

Accept any other relevant examples of the techniques used to describe **how** Pauline Smith conveys this story so realistically and authentically.

[30]

OR

QUESTION 2
THE JACKAL – CONTEXTUAL

- 2.1 Set on a farm in the Karoo. It is very dry and has not rained in a long time. There is always tension on the farms during periods of drought because the existence of the animals as well as that of the farmer is threatened. Scavengers, like jackals, also cause problems at these times because they come onto the farms in search of food and often steal the little food there is or kill the animals being farmed. (3)
- 2.2
- 2.2.1 He had felt sorry for the cubs. They had seemed to be so innocent, soft and cuddly that he had felt protective toward them. (2)
- 2.2.2 'skipped' and 'ran' indicate a sense of excitement. His energy seems to have been revived now that he has made his decision. 1+1=(2)
- 2.2.3 Klasie 'walked' towards the traps. When he finds that the cubs are dead he feels physically sick and vomits. He is no longer relieved or happy but is sad and extremely upset. (3)
- 2.3
- 2.3.1 Yes. It deserves to die for killing the animals from the farm. OR No. It is merely protecting and caring for its young. (2)
- 2.3.2 Probably regrets it. If he had killed them earlier or told Taboets where he could find them, some of their suffering could have been spared. 1+1=(2)
- 2.4
- 2.4.1 The sound of the water conveys a merry / joyful sound. In contrast, Klasie is sad and miserable. (2)
- THE STORY-TELLER-CONTEXTUAL**
- 2.5
- 2.5.1 Sounds like a fable, set in a world of fantasy, Children usually enjoy these types of tales as they allow them to escape into a world of make-believe and have nothing to do with reality. The effect is that the children are eager to hear his story. (2)
- 2.5.2 'Includes' them in the story by encouraging them to ask questions; compares Bertha with them; flatters them; identifies Bertha's shortcomings; uses words and descriptions that appeal to them. Any 2(2)
- 2.6
- 2.6.1 Wants to win them over, shows that he likes them (1)
- 2.6.2 They are not pretty, are not physically attractive (1)
- 2.7
- 2.7.1 To emphasise how good she was and, at the same time, show how distasteful the narrator considered this to be. (2)
- 2.7.2 They were impressed with the narrator for choosing them over Bertha and for finding fault with her being 'too good'. (2)

- 2.8
2.8.1 It is the sound made by the medals which results in the wolf finding and eating her. If she had not been wearing the medals the wolf would not have been able to trace her by their sound. (2)
- 2.9 One sometimes has to pay the price for being too good. (2)
- [30]

OR

QUESTION 3
TO KILL A MAN'S PRIDE – ESSAY

- One must remember that the stories were written during the Apartheid era, and thus gave voice to inequalities of that period.
- The significance for us is not to harp on old issues, but to learn from them.
- In this story issues of both social and racial inequality and misunderstandings are highlighted.
- Lerice and her husband belong to the privileged few who are able to escape the “tensions” of JHB via their little place in the country.
- The narrator comes across as opinionated and bigoted from the first: his reasons for wanting the farm are facetious; he is intolerant of Lerice’s attempts at creating order; and he claims having a “feudal” relationship with his workers.
- However, feudalism implies both maintenance and protection – there seems to be little of this in his case.
- When one of his workers comes to him with a problem, he is irritated by the interruption and shows little compassion: “Well this was one who would never get up again”.
- So perhaps one of the issues we need to note is the need for compassion and understanding.
- This is further highlighted in the narrator’s impatience in dealing with the death and Petrus’ pleas to get the body returned for a proper burial.
- He sees it as a “ridiculous responsibility” and is quite relieved to find it will cost 20 pounds to have the body exhumed and returned.
- Clearly he has no understanding of another culture – nor does he seek to understand – believing the money would be better spent on the living than the dead.
- His lack of understanding and even basic respect is further highlighted at the funeral – he states that he is unsure whether or not to continue playing golf while the procession is passing!
- Later he condescendingly tells Petrus: “The *Baas* is seeing to it for you.” He also claims that his new indignance at the error made by the officials is “a matter of principle”. But one wonders whose principles are affected – it seems *he* doesn’t like the idea of being duped himself!
- The final indignity comes in the narrator’s belief that “the old man went home rather better off” carrying a second-hand suit!
- Ultimately the story conveys the lack of understanding between cultures, and the seeming lack of desire on the part of the white man to try to understand.

Please bear in mind 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 * He is respectful when addressing Mlungu – even though he does not deserve it.
* He clearly states that he cares for his dog – evident in its reception.
* He is gentle and anxious about the welfare of his dog.
* He is a humble man – clearly unlike the others who took part in “savage joys”.
(*Look for a well-motivated explanation – not necessarily 4 distinct points*) (4)
- 4.2 * Cowardice
* He is not man enough to fight his own battles; needs the support of a “gang”. (*Or similar*) (2)
- 4.3 * Probably the white mining management
* Understandably, the dogs are a nuisance.
* They exacerbate conditions in an already crowded environment.
* And are not always looked after by their owners – unlike Jama’s dog (*Or similar*) (4)
- 4.4 * They are away from their families
* Are probably lonely and in need of company or something to call their own
* Since everything else has been removed from them, one imagines that a dog might be a man’s single possession – something to love as well as own. (3)
- 4.5 * It adds to the poignancy of the situation / highlights the tragedy.
* The dog is completely innocent of the impending killing
* And is happy to see its master
* Suggesting that Jama’s claim of looking after it is indeed true (*Or similar*) (4)
- 4.6 * despairing / despondent / disheartened (1)
- 4.7 * Cowardly – needs the security of police boys
* Absolutely no compassion; refuses to even consider Jama’s request
* Open to bribery – expecting “something in Baba’s hand”, despite the inherent poverty of the men (ref: Jama’s torn hat)
* Vicious – “smacking his lips in anticipation”
* Abuses his position, betraying his own people – suggesting loss of personal pride
* Instead of rising above all the ugliness, he joins in and becomes less of a man (*Look for a well-motivated explanation – not necessarily 6 distinct points*) (6)
- 4.8.1 * They create a sense of anticipation and dread
* leave us wondering how Mlungu will now deal with the situation (2)

- 4.8.2 * Despite bad conditions, Jama never falls to the level of some of the others
- * no evidence that he became involved in the debauchery / drinking sprees, etc.
 - * Kept his morals, integrity and sense of humanity
 - * Died fighting for a just cause
(Or similar)

(4)
[30]

OR

QUESTION 5
STRICTLY BALLROOM – ESSAY

The children are vital characters in the film because they highlight important themes and show us how we as viewers should be responding to the action in the film.

Our first sight of the children shows them to be enthusiastic watchers of the adult competition. They cheer on Scott and Liz as much as anyone else. But they are also presented as the clones of the adults in terms of costuming and behaviour. However, when Scott breaks out of his blocked-in situation, they convey the shock and surprise that the audience and viewers feel. Scott's sister, Kylie, says "Bet you've never seen anything like that before", showing her delight in the new creativity (theme of creativity vs. conformity). Both children applaud the innovation.

Other scenes show what the viewers feel e.g. when dancers are trying out to be Scott's new partner, the children state: "she's got no body flight", "She's awful"! They are the honest ones, where all the other characters mask their feelings.

Other examples of the children's involvement are: the little boy asks a relevant question "Why don't you ever dance, Mr Hastings?" which makes the viewer also question (theme of Doug's quest for innovative dance routine); Scott's sister wakes up when Scott and his mother are arguing. It is late at night and she is obviously disturbed and anxious (theme of conflict of the generations), etc.

Finally, it is the children who squeal in delight when Scott and Fran dance, and it is the children who show ultimate approval. They are the honest voices throughout the film.

[Learners must incorporate good examples and filmic terminology in their answer.]

[30]

OR

QUESTION 6
STRICTLY BALLROOM – CONTEXTUAL

- 6.1 Scott had danced his own steps at the Waratah competition and therefore he and Liz had not won. Liz was devastated and now refused to dance with Scott. Without a partner like Liz, Scott had no chance of winning further competitions. (3)
- 6.2 This occurs in Kendall's Dance Studio. It is typical of a studio. The lights are bright. One wall is panelled in mirrors. There is a sprung wooden floor covered in resin. It looks old fashioned. (4)
- 6.3 Liz Holt always wears dramatic, bright costumes in her favourite colour, yellow. She tries to be glamorous and therefore her make-up is also usually overdone with false eyelashes, glitter etc. Her character is loud; she enjoys attention and being the focus of attention. She is rather vain and conceited and her arrogance makes her walk over other people (e.g. Fran) etc. (2+2+2) (6)
- 6.4 Ken is presented in low-angle midshot. Both of these highlight his superiority and confidence and make the moment very dramatic. (4)
- 6.5 His tone of voice is very flat and bland. This creates humour because it undermines all of Liz's previous melodrama. It creates an anti-climax, which becomes very humorous. (4)
- 6.6 Ken is always dressed in white and enjoys being the centre of attention. He tries to be glamorous but is actually quite an insecure man and is nothing more than a drunkard. By contrast, Scott appears handsome. He is the man we are drawn to admire. He is ambitious and wants success but will not scheme to win. (Global marking) (5)
- 6.7.1 Liz is ecstatic – these are all her dreams coming true! (2)
- 6.7.2 Shirley is devastated. Her son has lost his partner and now, how will he win? (2)

[30]

TOTAL FOR SECTION C: [30]

TOTAL: 120