

GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION

OCTOBER / NOVEMBER 2005
OKTOBER / NOVEMBER 2005

ENGLISH PRIMARY LANGUAGE SG
(Third Paper: Creative Writing,
Transactional Writing and
Literature)

TIME: 2 hours

MARKS: 80

INSTRUCTIONS:

- Answer FOUR questions as follows:

SECTION A: Creative Writing (Answer ONE question)

SECTION B: Transactional Writing (Answer TWO questions, one long piece and ONE shorter piece)

SECTION C: Literature

- Consult the **TABLE OF CONTENTS** below and mark off the question number relating to the setwork which you have studied.
- Answer ONE question only. Either a contextual or an essay.
- The length of an essay should be approximately 300 words.

TABLE OF CONTENTS

Question 1	<i>Focus</i>	Short Stories Essay
Question 2	<i>Focus</i>	Short Stories Contextual
Question 3	<i>To Kill a Man's Pride</i>	Short Stories Essay
Question 4	<i>To Kill a Man's Pride</i>	Short Stories Contextual
Question 5	<i>Strictly Ballroom</i>	Film Essay
Question 6	<i>Strictly Ballroom</i>	Film Contextual

- Clearly number your choices.
- Rule off after each complete question.

SECTION A
CREATIVE WRITING

Select ONE of the topics below and write an original composition of 300 to 400 words. For your writing to be sincere and credible, it should reflect your values, views and experiences. Make sure that you select a topic which you understand and to which you can relate. Avoid plagiarism or prepared writing. Provide your composition with a title, if one is not given, and be sure to indicate the number of the topic you have selected.

1. **A party to remember!**

2. **We don't need no education,
We don't need no self control,
No dark sarcasm in the classroom,
Teacher leave them kids alone!**

From: *Another Brick in the Wall* by Pink Floyd.

Respond to this topic from a narrative, argumentative or philosophical point of view.



3. **My mother – my inspiration!**

4. **if you don't stay bitter
and angry for too long
you might finally salvage
something useful
from the old country**

Charles Mungoshi

Using the above quotation as your inspiration AND drawing on your own experiences from the last 10 years, write an essay entitled **THE RAINBOW NATION**.

5. **"I made such a fool of myself!"**

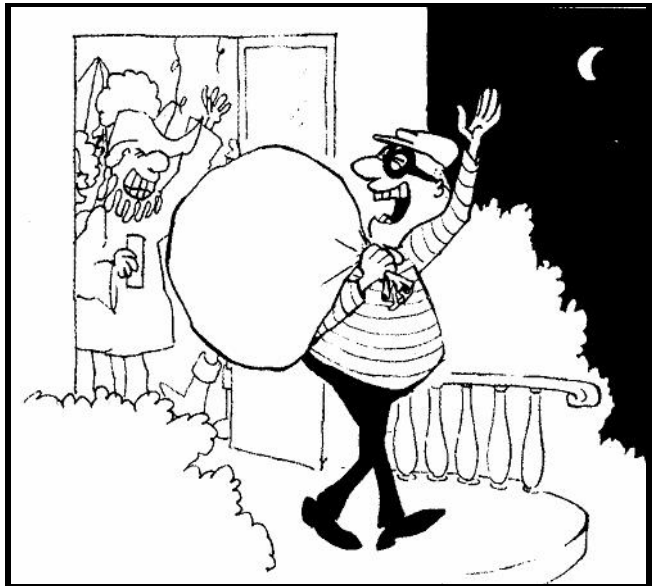
Write a short story in which you use the above words at any point.

6. **"The teams lined up for the kick-off while the crowd was silent and tense".**

Using this sentence as a starting point, describe the action and events of a match in your favourite sport.

7. Write a creative response to ONE of the graphics below (7.1 or 7.2). Number your choice clearly and provide a suitable title.

7.1



7.2



TOTAL FOR SECTION A: [30]

SECTION B
TRANSACTIONAL WRITING

Answer TWO questions from this section, ONE from Question 1 and ONE from Question 2.

Remember that each piece of writing requires a different format.

**QUESTION 1
(Longer Transactional Writing)**

Write approximately 150 words in response to ONE of the following topics:

- 1.1 Because of a thoughtless word or deed, you have hurt one of your closest friends. Write a letter of apology to him or her. (The body of the letter should be about 150 words in length.)

OR

- 1.2 The recent drama festival at your educational institution was very successful. Write a review of the festival for your annual school magazine.

OR

- 1.3 Basketball is not a very well-supported sport in South Africa. Write a report to the sports organiser of your institution in which you point out the positive aspects of this sport.

(15)

AND

**QUESTION 2
(Shorter Transactional Writing)**

Respond to ONE of the following topics in 80 – 100 words.

- 2.1 The holiday you have been planning for so long is turning out to be better than you had expected. Write a postcard to your parents (or a friend) recounting memorable aspects.

OR

- 2.2 A number of local bands are coming together for a *Battle of the Bands Competition*. Design a poster to advertise the event.

(15)

TOTAL FOR SECTION B: [30]

SECTION C
LITERATURE

Answer ONE question from this section.

QUESTION 1
Essay
FOCUS compiled by R. Meyer

The Jackal by Hannah Browne

Conflict is an important theme in this story. In an essay, discuss the following:

- What conflict does the mother experience?
- How does Klasie feel about the jackal and her cubs?
- How does each character feel about the choices made?

[20]

OR

QUESTION 2
Contextual

Read the text before answering the questions.

PASSAGE A

Plymouth by Mervyn Woodrow

<p>'No, one last thing. Just turn it around for me and point it down the Mara road.' Kerneels asked, trying to keep his voice level. He could hear his heart pumping. 'Sure thing,' said Snowy. The Plymouth reversed smoothly between the Ford and the Chev and then nosed out and stood idling, ready for the homeward expedition. Kerneels experienced an additional spasm of tension. He realised he did not know how to make the thing go backwards. Anyway he would worry about that later. The first hurdle was to get it to go forward. He climbed into the driver's seat and slammed the door. He tried to recall the exact procedure for getting the thing to go. He was aware of Snowy's smiling but rather intense scrutiny. He swallowed once, hard, his Adam's apple performing a dry vertical movement. Left boot down all the way on the pedal. The brown knob fitted comfortably into his left hand. Now, pull it down this way. Good. Now both hands on the wheel and aim the thing. Push the other pedal, the long one – what's it called – the accelerator, and lift your left boot. Miraculously the Plymouth lunged forward, rocked once, pushing Kerneels back into the leather seat.</p>	<p>5 10 15</p>
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- 2.1 Refer to lines 1 – 2.
- 2.1.1 There is a contrast between Kemeels’s tone and his feelings. Explain. (2)
- 2.2 Refer to line 4.
- 2.2.1 Why does the writer use the word ‘smoothly’? (1)
- 2.2.2 With which two words does it contrast later in the text? (1)
- 2.3 Comment on the use of the word ‘expedition’ in line 5. (2)
- 2.4 Examine lines 5 – 11.
- 2.4.1 How does the writer succeed in building the tension in these lines? (2)
- 2.4.2 What, do you think, are Snowy’s feelings as he watches? (2)
- 2.5 Explain how the writer creates humour in this extract. (2)
- 2.6 Although this story is humorous, it also offers comment on a serious issue. What is this issue? (2)

AND

PASSAGE B

***The Story-teller* by Saki**

‘It is the most beautiful story that I have ever heard,’ said the bigger of the small girls with immense decision.
 ‘It is the *only* beautiful story I have ever heard,’ said Cyril.
 A dissentient opinion came from the aunt.
 ‘A most improper story to tell to young children! You undermined the effect of years of careful teaching.’
 ‘At any rate,’ said the bachelor, collecting his belongings preparatory to leaving the carriage, ‘I kept them quiet for ten minutes, which was more than you were able to do’.

- 2.7 Explain why the children find the story ‘beautiful’. (2)
- 2.8 Explain why the aunt considers the story to be improper. (2)
- 2.9 The bachelor has succeeded in keeping the children quiet. Is the means he has used morally justifiable? Explain your response. (2)

[20]

OR

QUESTION 3

Essay

***TO KILL A MAN'S PRIDE* edited by N. Hodge**

Write an essay of about 250 – 300 words in length in which you explore how Mlungu in *The Dog Killers* loses his pride and dignity in the mining community.

[20]

OR

QUESTION 4

Contextual

Read the following extracts taken from *The Other Windows* by Lionel Abrahams, and then answer the set questions.

EXTRACT 1

And then, coming through the door into the ward slowly like two more strangers but bursting toward him when they saw where he was, Moh and Daddy with him again for the first visiting time – just a few minutes that seemed far, far off as soon as they were over. He had something sweet to eat. He swam in the music of Moh's voice reading the Sunday comics to him. Mavis and Becky's names, when Daddy spoke about them, sounded like people he had never seen. He lay sticky and trembling afterwards, until the nurses came, brisk with thermometers and basins, and tumbled him to smooth his bed. Another visiting time Moh and Daddy told him about a lorry. It had run up the pavement and bumped their fence and their wall. How did that look? he wondered, how did <i>that</i> look? The fence was broken. That was terrible, fearful! They left him a book that had a black cat on the cover. No, the soft flat book was shaped like a cat, it was a black cat, cut out. When it opened there were two black cats. All the pages inside were white cats.	5 10 15
But more mysterious, what he longed most of all to know about was the other windows.	

AND

EXTRACT 2

Reaching home, the new house in the new half-built street, he saw the deep tracks of the wheels in the damp earth of the pavement, and the fence with the bent supports, still sagging against the verandah wall. That was what the lorry had done. There. There! And he saw the veld behind the houses, fresh green on the overcast day, and the grass on the pavement, flat like ragged rugs but heaping up high along the fence. Somewhere, perhaps in that grass, there were crickets chirping, and from down in the veld came the clank and creak of the windmill.	5
Inside the house everything was so small! And there were kittens. He peered through the gloom to see the new kittens, weird, weird, in the laundry basket behind the bathroom door. And the rooms were all <i>tiny</i> . How did they all get into this kitchen? Moh and Daddy and Mavis and the baby and he and the table and chairs and the stove and the sink? And there was the light hanging down!	10
But at night in bed waiting for sleep he was filled again with the mystery of those windows at the hospital – with all the mysteries of the whole hospital which flooded into his feelings like smells of polish and spirits and disinfectants, but most of all with the mystery of the windows across the garden that were as remote as the patterns of white canals on a planet.	15

Consider **EXTRACT 1**.

- 4.1 Why do you think the boy describes his parents and siblings with such unfamiliarity in this extract? (3)
- 4.2 Why is the image, “He swam in the music of Moh’s voice..” so effective in helping us understand the boy’s relationship with his mother? (3)
- 4.3 Consider lines 10 – 15. How does the narrator use style to convey the simplicity of a child? (3)

Consider **EXTRACT 2**.

- 4.4 How does the boy perceive his new house – especially in relation to the hospital where he’s recently been? (3)
- 4.5 Discuss the parents’ motivation in giving the boy the “cat book” mentioned in the first extract. (2)
- 4.6 Consider lines 12 –14. Discuss the effect of the repetition of the word “and”. (2)
- 4.7 Of what are the “other windows” symbolic? Provide some motivation for your answer. (4)

[20]

OR

QUESTION 5
Essay
STRICTLY BALLROOM

Scott Hasting's world and Fran's world are very different. Compare and contrast Scott's and Fran's worlds in terms of family relationships, style and setting of their homes, father figures and lighting.

[20]

OR

QUESTION 6
Contextual

Examine the still and then answer all the questions that follow.



- 6.1 Place this shot in context. (Explain where in the film this shot occurs). (3)
- 6.2 Scott looks particularly determined here. Explain why he looks so determined. (3)
- 6.3 Other characters are equally determined that he should not succeed in his ambitions. Name TWO of them and give reasons why they do not want Scott to be successful. (6)
- 6.4 Describe the composition of this shot. Comment on:
- 6.4.1 Setting
 - 6.4.2 Lighting
 - 6.4.3 Costuming
 - 6.4.4 Shot type and camera angle (8)

[20]

TOTAL FOR SECTION C: [20]

TOTAL: 80

END