

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

**ENGLISH PRIMARY LANGUAGE, SG  
PAPER THREE  
CREATIVE WRITING & LITERATURE**

**SECTION A**

**COMPOSITION  
(30 marks)**

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

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



**SECTION C****LITERATURE**

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

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



**SECTION C****LITERARY ESSAY**

<b>15 5</b>	<b>Content Style</b>
<b>(15: content) 15 - 14</b>	<b>Outstanding content Thorough All components of question covered Exemplary under exam conditions</b>
<b>13 - 12</b>	<b>Excellent Distinctive Superior</b>
<b>11 - 10</b>	<b>Very good grasp of meaning and material</b>
<b>9</b>	<b>Average / satisfactory Generally clear</b>
<b>8</b>	<b>Reasonable understanding Largely superficial</b>
<b>7</b>	<b>Passable</b>
<b>6</b>	<b>Scrapes a pass</b>
<b>5-3</b>	<b>Inadequate Errors of understanding question and/or material</b>
<b>(5: style) 5-4</b>	<b>Planned Fluent, good control of tone and style</b>
<b>4-3</b>	<b>Clear Negligible errors</b>
<b>2</b>	<b>Distracting errors</b>
<b>1</b>	<b>Obscure Barely intelligible</b>

Assessment of a Standard Grade Literary Essay should err on the generous side.

*Don't* penalize for narration - most of the topics require a largely narrative approach.



**QUESTION 1**  
**THE LUNCHEON – ESSAY QUESTION**

The narrator is flattered when this lady writes to him about a book of his she has read. He replies to her letter. The lady probably realises that he is a courteous gentleman and sets up a luncheon appointment with him.

The exploitation begins when she tells him that she will be in the vicinity of Foyot's, a very expensive restaurant, at lunchtime on a certain day. Although he knows that he cannot afford to entertain anybody at this restaurant, he is flattered by her interest in him (his book) and agrees. Flattery is often an important tool women use to manipulate men. Also, the lady probably knows that the writer is still young and perhaps chivalrous, not wanting to refuse a lady anything she desires.

The lady remarks that she never eats anything for luncheon. The writer generously objects to this remark, feeling relieved that this luncheon will not cost too much. However, he is in for a surprise when she continues to order the most expensive dishes without even bothering to look at the menu. The dishes she orders are either out of season or the first of the season. The writer, naturally, is too polite to object to her greediness which she cleverly masks by saying 'I never eat anything for lunch' or making a similar remark. The most expensive sparkling wine, Champagne, is ordered on the pretext that this is the only drink her doctor allows her to have at lunchtime.

This lady truly strokes his ego like a professional, creating the illusion that she believes he is able to afford his expensive meal. Obviously he is too shy and too well-mannered to correct this directly. Instead, he attempts to rescue the situation by ordering the cheapest item on the menu for himself and telling her he only drinks water as his doctor has forbidden him to drink white wine.

This woman is so well practiced at exploiting men that she even reprimands him for eating 'a heavy luncheon' and eating too much meat although he has only eaten a small mutton chop. The writer is extremely worried about the bill and makes plans to leave his watch as a deposit and settle the bill later. He also considers having to wash dishes to pay the difference he cannot afford and even plans to pretend that he has lost his wallet. The lady, on the other hand, enjoys a wonderfully expensive meal without any thought for the suffering of the protagonist. She has obviously had much practice in carrying this type of exploitation off as is apparent from her weight when the writer sees her at a play many years later.

[20]

**QUESTION 2**  
**A BEKKERSDAL MARATHON – CONTEXTUAL**

- |     |   |     |
|-----|---|-----|
| 2.1 | He is an alcoholic.   | (1) |
| 2.2 | 2.2.1 The bottle of alcohol   | (1) |
|     | 2.2.2 When his bottle is empty the elders fill it with <i>nagmaal wyn</i> which has the same effect as his 'medicine'.  | (2) |
| 2.3 | 2.3.1 He played the organ in a cathedral in northern Europe.  | (2) |
|     | 2.3.2 He convinces them to give him the appointment by telling them that he played the piano in a Dance Hall in South America. One would expect them to frown on this information but they are more impressed with this than with his playing the organ in a cathedral. | (2) |



- 2.4 2.4.1 To ask for private piano lessons (1)  
 2.4.2 Play the piano in a dance hall (1)  
 2.4.3 People seem to be inclined to do the opposite of what they are taught/what is acceptable. The dominee preaches against the evil of dance halls but many men come to ask for lessons. People are hypocrites. They go to church to learn what is right then do the opposite of what they are told. (3)
- 2.5 They are intimidated by him and scared of him. They are so 'respectful' that they sing for the entire day and remain standing because they are all too scared/respectful to wake him from his trance or question him. (2)
- 2.6 Respect them. No, they think of themselves only. They drink the *nagmaal wyn* but do not think of the suffering of the other members. The congregation's throats are dry too but the elders do not consider their discomfort. (3)
- 2.7 Hypocrisy of people (dominee, elders, congregation)  
 Accept any other relevant values being exposed. (2)  
**[20]**

### QUESTION 3 TO KILL A MAN'S PRIDE – ESSAY

- Mlungu is essentially a coward who cannot do without his posse of "police boys" to guard him and aid in enforcing the rules of the "Big One".
- He is clearly not averse to taking bribes from men who have so little already, and seems to have turned his back on his own kind.
- It appears that his position as *Induna* has instilled a sense of misguided pride in him, and he has little empathy for the likes of a good man like Jama.
- It would appear that this misguided pride is actually a cover-up for his loss of own pride in humanity / his culture / his people.
- He shows no compassion for Jama – even when he pleads that his dog "Boy" is innocent and cared for.
- He allows his police boys to verbally abuse Jama, and sends him away without giving a second thought to his plea.
- This clearly suggests that his decision to continue with the orders is carried out with pure spite.
- Even his name – Mlungu – had apparently been derived from his "sorrowful aping" of the white man's ways.
- He is seen as cruel – anticipating the blood bath to follow with smacking lips, and selecting only those who would relish in the task of killing the dogs.



- He witnesses the violence but feels nothing – instead he sends another of his thugs to deal with Jama.
- One imagines that Mlungu will have a great deal more to answer for following the pointless and savage death of Jama himself.

[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 – MEMO**

- 4.1 \* He feels imprisoned by his mother's wishes.  
\* As if it's a huge burden (2)
- 4.2 \* The other children teased him about it.  
\* He also saw it as a tool for his mother to show off with.  
\* She would use his playing to brag about how "advanced" she was.  
(Or similar) (3)
- 4.3 \* NO: They were social snobs  
\* They wanted to be European  
\* At the expense of their own culture  
(Accept a well-motivated "Yes" response.) (3)
- 4.4 \* She felt as if the remark was aimed at her  
\* Suggesting that she was not a capable mother (2)
- 4.5 \* NO: He stayed in his room either studying or practising  
\* He never "back-chatted" – not even in defence of himself when  
accused of leaving the violin on the doorstep  
\* He always addressed his parents respectfully  
\* He never got involved in fights – even when taunted by the other  
boys  
(Accept any pertinent response.) (4)
- 4.6 \* She seems very caught up in her own life  
\* Too much emphasis on appearances e.g. it was important to her to  
live in a wealthier area; not to mix with people like Doksi; to have the  
right tea service etc.  
\* Can't tolerate being confronted with her personal shortcomings (3)
- 4.7 \* Candidates may mention Dorcas' lack of pride in her own culture,  
and desire to become more "Westernised"; her attempt to force this  
onto her family / reluctance to entertain her husband's family etc.

**Or**

- \* They might mention Vukani's own struggle to maintain his own sense  
of pride – wanting to be like teacher Maseko / not wanting to play on  
demand / the desire to burn his History books. (3)

(Consider other ideas; look for well-developed answers that show full  
understanding.)

[20]



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

Scott Hastings is a very creative person; perhaps the most creative of the characters, but by no means the only one. Fran and her father, as well as Doug Hastings, can also be considered creative.

Scott desires to perform new steps and to be original. This is shown in the opening sequence where, when he is boxed in, he dances his way out, through new steps. The director seems to applaud this action, as he slows camera movement and sound, and reverts to close-up shots to anticipate the excitement and innovation the audience feels.

A similar method of showing creativity was used with Doug Hastings' sequence when his creativity was explored. The music and lighting altered to present Doug as a popular, extravagant dancer. The lighting is brighter, as are the colours, and the entire scene is presented as burlesque.

Fran and her father are also shown to be creative. Their costumes and dance sequences are colourful and vibrant. Fran wears red, her father gold, both rich colours. They show pure enjoyment of their dance form and this is ably conveyed to the audience through the use of close-ups of their feet and faces.

Creativity is lauded in *Strictly Ballroom* whereas conventionality is not. Students should expose this fact through a good discussion of scenes.

15 (content)

5 (style)

[20]

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

6.1 He is the President of the Australian Dance Federation. He has achieved fame through winning the most prestigious dance competition in his day; he stars in his own video; his word seems to be the final one in all dance matters. (3)

6.2 6.2.1 It is set in Barry's office. He has a map of the world behind him, which portrays his power and control over all things, as if he was president of a country! He is behind a desk, which symbolises his authority. We are distanced from him (the desk acts as a barrier) and so feel inferior like a naughty schoolchild being reprimanded!

6.2.2 The light spotlights Barry's face. It has a blue filter on it, which almost gives an air of mystery and power. His silver hair defines him and gives him an almost distinguished and authoritative air. The surrounds are darkened allowing him to be focussed upon.

6.2.3 The camera angle is low, so that we look up to Barry. He is made to seem bigger and more powerful. We get to focus on his mouth when the camera cuts to a close up. He has the final word on all matters.



- 6.2.4 The camera begins in long shot and then zooms in on his final point to highlight the importance of the words. Barry is omnipotent – he can eat people alive, as he almost seems to do when we visually land down his throat! (5+5)(10)
- 6.3 The Dance Federation and Barry Fife are omnipotent. It also shows that they are hypocritical and like to portray that they are enlightened and liberal but are actually far from that. (3)
- 6.4 6.4.1 That he is handsome, intelligent, distinguished, in control etc. (2)
- 6.4.2 When he loses his toupee/hairpiece, the director mocks his vanity – everything about Barry is a sham. He is made to look stupid. (2)
- [20]**