

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

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

TIME: 2½ hours

MARKS: 120

INSTRUCTIONS:

- Answer FIVE questions as follows:
 - Section A: ONE essay only
 - Section B: THREE transactional pieces: TWO long pieces and ONE short piece
 - Section C: ONE question only
- In Section A careful planning, editing and proof-reading will be of benefit to you as you will be marked on the content of your essay and its presentation (i.e. structure, style, grammar, punctuation and spelling).
- In Section C, the length of your answers must be guided by the number of marks given for each question.
- Answer ONE question from Section C: either the contextual OR the essay question on the text you have studied.
- Answers to essay questions (Section C) should be approximately 500 words.

SECTION C: LITERATURE

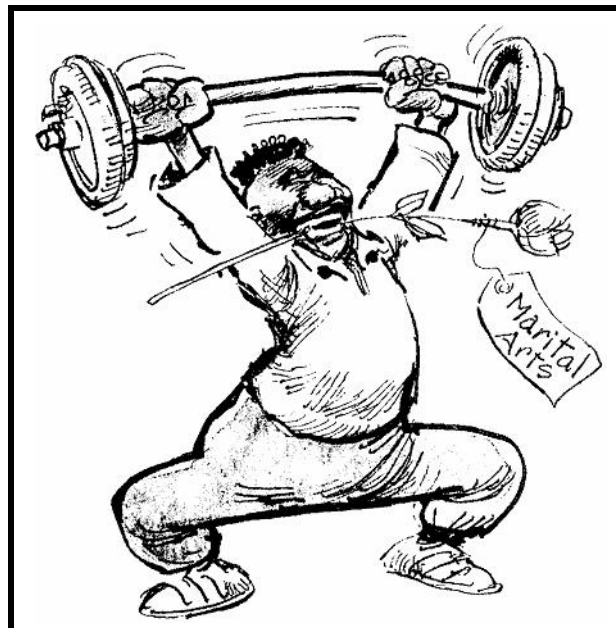
- Consult the Table of Contents below and mark off the question number relating to the setwork which you have studied in 2006.
- Answer ONE question only.
- Begin each answer on a new page.

TABLE OF CONTENTS	
Question 5 <i>Focus</i>	Essay
Question 6 <i>Focus</i>	Contextual
Question 7 <i>To Kill a Man's Pride</i>	Essay
Question 8 <i>To Kill a Man's Pride</i>	Contextual
Question 9 <i>Strictly Ballroom</i>	Essay
Question 10 <i>Strictly Ballroom</i>	Contextual

SECTION A

QUESTION 1
CREATIVE WRITING

1. Write an original prose essay of about 400 – 500 words on ONE of the following topics. Note that 1.10 and 1.11 require you to write an essay in response to pictorial stimuli. Please indicate the number of the topic and supply a title if one is not already given.
- 1.1 'He felt a burning sensation in his throat. He realised that he had been poisoned. He needed to stay alive to save his family...'.
Write a narrative based on the above.
- 1.2 Since 1994 South Africans have become too sensitive regarding the issue of gender. Do you agree?
- 1.3 I have a dream ...
- 1.4 Sports stars are not role models anymore.
- 1.5 There are no problem children ... there are only problem parents.
- 1.6 Revenge is never right but, oh, it is so sweet!
- 1.7 The Internet has created more problems than it has solved.
- 1.8 The single girl's / boy's guide to survival.
- 1.9 In the eye of the storm.
- 1.10



1.11



TOTAL FOR SECTION A: [40]

P.T.O.

**SECTION B
TRANSACTIONAL WRITING**

You are required to answer THREE questions from this section. Your answers must consist of the following:

- A formal letter (Question 2)
- Other transactional writing (Question 3)
- A shorter piece of transactional writing (Question 4)

**QUESTION 2
THE LETTER**

Select ONE of the topics below. Respond in about 200 words. Remember to pay careful attention to audience, register and format.

- 2.1 A park in your residential area has been badly vandalized. In addition the park has become a haven for drug dealers after dark.

Write a letter to the municipality that controls your area requesting the restoration of the park to its former glory. (20)

- 2.2 The Metro Police force has often been criticised by the public. Recently while you and your family were travelling on a deserted road, the vehicle in which you were travelling began to give problems. While you were stranded, two Metro Police officers stopped and assisted you.

Write a letter to the editor in which you highlight the positive role of the Metro Police. (20)

- 2.3 Read the following advertisement:

Foreign student (10 years old) requires tutor in English. Tutor must also be prepared to show student places of interest in South Africa. All expenses for these trips will be paid for. Generous salary for successful applicant.

Apply to: Mr S. Yamaha, Consulate of Japan, 23 Jan Smuts Avenue, Johannesburg.

You wish to apply for this job. Write your letter of application. (20)

**QUESTION 3
OTHER TRANSACTIONAL WRITING**

Respond to ONE of the topics below. Your answer should be about 200 words in length.

- 3.1 A local civic organisation has embarked on a clean-up campaign in the area in which you live. As Media Liaison Officer of the organisation you have been asked to write on the event for your local newspaper.

Write the newspaper article in which you report on the success of this project. (20)

- 3.2 The community in which you live has decided to organise a Reading Day. You have been asked to write to all the schools in your area in order to publicise the day. Food and refreshment stalls will be available. The mayor, other politicians and celebrities, will also be attending this event.
- As Public Relations Officer, write the information leaflet that is to be sent to schools. (20)
- 3.3 A famous radio station is running a competition called 'Out to lunch with ...'. The prize is a luncheon date with a South African celebrity. Entrants are required to name their chosen celebrity and motivate their choice.
- Write your motivation. (20)

**QUESTION 4
SHORTER TRANSACTIONAL WRITING**

Answer ONE of the topics below. Your answer should be about 80 words in length.

- 4.1 Your local newspaper has asked you to write a guest column on any issue that affects teenagers in South Africa.
- Write this guest column. (10)
- 4.2 Your Students Representative Council is holding a charity drive to raise funds for a needy cause in your community. As secretary, write a memorandum outlining the purpose of this charity drive. (10)
- 4.3 A popular resident in your area has died. Write the death notice for this person. (10)

TOTAL FOR SECTION B: [50]

SECTION C
LITERATURE

Answer **ONE** question from this section.

QUESTION 5
FOCUS
ESSAY

The theme of parenthood is explored in Hannah Browne's story "THE JACKAL" as well as in "MANHOOD" by John Wain.

Write an essay in which you compare the roles of the parents, their aspirations and concerns, in these two stories.

[30]

OR

QUESTION 6
FOCUS
CONTEXTUAL

Read the extracts from *The Visits* by Richard Rive and answer the questions that follow:

Passage A

It was on the evening The Student had gone out that The Woman had first arrived. It wasn't actually a visit, but that was the nearest he could come to it. He remembered it very clearly. First the phone call for The Student, some girl or other, then the front-door banging. The Student revving his engine and the tortured whine as the Honda gathered speed up the driveway.	5
He was distinctly annoyed. He went to the front-door, opened it, peered out from long habit, then closed the door gently as if to make up to it for The Student's treatment. He returned to his study and sat down at the cluttered desk. Should he read or mark books? He was busy fighting his way through an anthology of South African verse. What a bore. What a boring bore. Should he mark the Standard Ten compos instead? Mark books?	10
There was a quietness which settled over the flat. It was like that whenever The Student went out and he took the phone off the cradle. The silence surging softly backwards ... but first the storm before the calm.	15

- 6.1 Explain what the reader learns about the attitude of the teacher to the other characters in the opening sentence of the story. Give a reason for your answer. (4)
- 6.2 The story is called *The Visits*, yet the narrator states that "It wasn't actually a visit...". Discuss the appropriateness or inappropriateness of the title in the light of the plot. (4)
- 6.3 Comment on the phrase used to describe the sound of the Honda's engine in paragraph 1. (2)
- 6.4 6.4.1 Why does the teacher take the phone off the cradle? (2)
- 6.4.2 What is your opinion of this action? Substantiate your answer. (3)
- 6.5 What effect is created through the use of alliteration in line 17? (2)

AND

Passage B

<p>He wished The Student would come home earlier so that they could talk. No, not about the woman necessarily. Only just talk.</p>	
<p>He sat in the dark until well after eleven o'clock when he heard The Student's Honda whining up the driveway. Then he went to bed.</p>	5
<p>Even after her third visit he said nothing to The Student about it. They seldom spoke, communicating only when necessary. (The Student was in sometimes now because examinations were pressing.) The night of her third visit, however, The Student was out, and he was alone in the flat, although himself on the verge of going out. He was going out more frequently now. He sometimes visited two members of his staff with whom he was quite intimate, and his one married sister. Most times he sat in the public library reading until closing time. He even went to cinemas although he detested them. What he seemed afraid of was being alone in the flat. The loneliness got him down. Or was it aloneness? He used to enjoy it before. The silence, his books, his pipe. A cup of tea and a small brandy with water before turning in for the night. He couldn't stand the sameness any longer. And the loneliness. One tired of too much routine. And loneliness.</p>	10 15 20

- 6.6 Identify the contradiction in the thoughts of the teacher in the first two paragraphs and comment on his behaviour. (5)
- 6.7 Explain the difference in meaning between "loneliness" and "aloneness" (lines 17 and 18). (2)
- 6.8 What indication is there in the story that the teacher actually expects the visits? (2)
- 6.9 What is your opinion of the character of the teacher – do you sympathise with him or not? (4)
- Substantiate your answer with reference to the story. [30]

OR

QUESTION 7
TO KILL A MAN'S PRIDE
ESSAY

“All the stories in *To Kill a Man's Pride* (the anthology) have to do with **human dignity** and **sensitivity** (or lack of it) towards the feeling of others”.

In an essay of no more than **500 words**, discuss the truth in this statement by comparing the characters in *Ha'penny* and *The Music of the Violin*. In your essay you should focus on the **children's** responses to the **adult** expectations of them and their respective actions.

[30]

OR

QUESTION 8
TO KILL A MAN'S PRIDE
CONTEXTUAL

Read both extracts from *The Suit*, then answer the questions that follow.

Extract A

Breakfast! How he enjoyed taking in a tray of warm breakfast to his wife, cuddled in bed. To appear there in his supremest immaculacy, tray in hand when his wife comes out of ether to behold him. These things we blacks want to do for our own ... not fawningly for the whites for whom we bloody-well got to do it. He wasn't one of those who believed in putting his wife in her place even if she was a good wife. Not he.	5
Matilda, too, appreciated her husband's kindness, and only put her foot down when he offered to wash up also.	
'Off with you,' she scolded him on his way.	
At the bus-stop he was a little sorry to see that jovial old Maphikela was in a queue for a bus ahead of him. He would miss Maphikela's raucous laughter and uninhibited, bawdy conversations in fortissimo. Maphikela hailed him nevertheless. He thought he noticed hesitation in the old man, and a slight clouding of his countenance, but the old man shouted back at him, saying that he would wait for him at the terminus in town.	10 15
Philemon considered this morning trip to town with garrulous old Maphikela as his daily bulletin. All the township news was generously reported by loud-mouthed heralds, and spiritedly discussed by the bus at large. Of course, 'news' included views on bosses (scurrilous), the Government (rude), Ghana and Russia (idolatrous), America and the West (sympathetically ridiculing), and boxing (bloodthirsty). But it was always stimulating and surprisingly comprehensive for a short a trip. And there was no law of libel.	20
Maphikela was standing under one of those token bus-stop shelters that never keep out rain nor wind nor sun-heat. Philemon easily located him by his noisy ribbing of some office boys in their khaki-green uniforms. They walked together into town, but from Maphikela's suddenly subdued manner, Philemon gathered that there was something serious coming up. Maybe a loan.	25

- 8.1 8.1.1 What picture does the author paint of the relationship between Philemon and Matilda at this point in the story? (2)
- 8.1.2 Substantiate your answer by quoting **two phrases** from the passage. (2)
- 8.2 Suggest a reason why Can Themba uses the first person pronoun "we" in line 3 whereas the rest of the story is written in the third person. (2)
- 8.3 What is ironic about lines 5 and 6, "He wasn't one wife" considering Philemon's subsequent actions? Provide an example to justify your answer. (3)
- 8.4 How does Maphikela's character enhance the climax that is reached soon after this extract? (3)
- 8.5 Why is Maphikela "subdued"? (line 27) (2)

AND

Now, as consciousness and thought seeped back into her, her movements revolved so that always she faced this man who had changed so spectacularly. She started when he rose to open the window and let in some air.	5
She served the suit. The act was so ridiculous that she carried it out with a bitter sense of humiliation. He came back to sit down and plunge into his meal. No grace was said for the first time in this house. With his mouth full, he indicated by a toss of his head that she should sit down in her place. She did so. Glancing at her plate, the thought occurred to her that someone, after a long famine, was served a sumptuous supper, but as the food reached her mouth it turned to sawdust. Where had she heard it?	10
Matilda could not eat. She suddenly broke into tears.	15
Philemon took no notice of her weeping. After supper, he casually gathered the dishes and started washing up. He flung a dry cloth at her without saying a word. She rose and went to stand by his side drying up. But for their wordlessness, they seemed a very devoted couple.	20
After washing up, he took the suit and turned to her. 'That's how I want it every meal, every day.' Then he walked into the bedroom.	25
So it was. After that first breakdown, Matilda began to feel that her punishment was not too severe, considering the heinousness of the crime. She tried to put a joke into it, but by slow, unconscious degrees, the strain nibbled at her.	30

- 8.6 Identify and explain the effectiveness of the figure of speech in line 1. (3)
- 8.7 Why has Matilda “started” in line 4? (2)
- 8.8 Why does Matilda’s “sumptuous dinner” turn to “sawdust”? (lines 14 and 15) (3)
- 8.9 To describe Philemon and Matilda as “a very devoted couple” (line 23) is far from the truth. In a carefully worded paragraph explain how the description of Philemon’s **body language** proves that they are not a devoted couple. In your answer you must quote only **one** adverb, **one** verb and **one** noun from lines 6 to 23 to justify your answer. (6)
- 8.10 What ‘coping mechanism’ does Matilda use to deal with her indiscretion? Which word tells you that it is not working? (2)

[30]

OR

QUESTION 9
STRICTLY BALLROOM
ESSAY

In the film, *Strictly Ballroom*, the teaching of dance takes place in three situations.

- Kendall's studio with Shirley and Les as teachers;
- the studio and the roof where Scott is teaching and learning from Fran;
- Fran's family home near the railway track where Rico and Ya-Ya teach Scott.

By referring to the filmic techniques Baz Luhrmann uses, compare and contrast these three situations in an essay of 500 words.

[30]

OR

QUESTION 10
STRICTLY BALLROOM
CONTEXTUAL

Read the following short summary of the section of the film the night before the Pan Pacific.

Scott enters the empty studio having kissed Fran in the shadow of the power station before running off to meet Wayne. As he rushes in he shouts for Wayne and instead finds Barry Fife waiting for him with, "Wayne's not here."

- 10.1 As Scott enters the studio, the camera focuses on a trophy of a dancing couple. What is the purpose of this shot? (4)
- 10.2 10.2.1 What explanation does Barry provide for wanting to meet Scott in the studio? (4)
- 10.2.2 What is the real reason for his being in the studio? (2)
- 10.3 10.3.1 Barry Fife tells Scott about his father. The story he tells is presented as a mime pantomime. What is the effect of the way his story is presented? Bear in mind the use of colour, costumes, expressions and how these all reflect the world of ballroom dancing as Barry Fife sees it. (5)
- 10.3.2 How does the director make us aware that Barry Fife is being dishonest in his manipulation of Scott? (4)

10.4 Study the two stills taken from the evening of the State Championships.

Still One



Still Two



Fran [Still Two] is standing in the wings watching Tina Sparkle and Nathan Starkey [Still One] dancing the 'fruity rumba'. Scott comes up behind her.

Scott	: Fran, I didn't know anything about that.
Fran	: Are you going to dance with Tina?
Scott	: I ... she's champion.
Fran	: I think you should. She's your style. You'd really suit each other.
Scott	: I've been working towards winning the Pan Pacific since I was six years old.

He then takes her hand and they move to dance the rumba to Doris Day's "Perhaps, Perhaps, Perhaps".

10.4.1 Explain the conflict [dilemma] Scott experiences as he tries to answer Fran honestly and without hurting her more. (3)

10.4.2 Discuss the filmic technique the director uses to show the difference between the two rumbas that are being danced at the same time in different parts of the dance hall. (8)
[30]

TOTAL FOR SECTION C: [30]

TOTAL: 120