

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

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

**Possible Answers Supp 2007**

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**SECTION A  
CREATIVE WRITING – 40 MARKS**

<b>Criteria</b>	<b>Excellent</b>	<b>Above Expectations</b>	<b>Meeting Expectations</b>	<b>Below Expectations</b>	<b>Expectations Not Met</b>
<b>Content</b> quality of ideas, originality, handling of topic, freshness of approach	7 – 8	5 – 6	4	2 – 3	1 – 0
<b>Writing</b> vocabulary, imagery, idiom	7 – 8	5 – 6	4	2 – 3	1 – 0
<b>Structure</b> planning, coherence, paragraphing	7 – 8	5 – 6	4	2 – 3	1 – 0
<b>Language</b> spelling, punctuation, syntax, fluency	7 – 8	5 – 6	4	2 – 3	1 – 0
<b>Register</b> style, tone, atmosphere, audience awareness/ purpose	7 – 8	5 – 6	4	2 – 3	1 – 0

SECTION B  
TRANSACTIONAL WRITING 50 MARKS

Assessment should be based upon TWO longer pieces (a letter and one other piece) out of 20 each, and ONE shorter piece. Use the marking scheme below. Assess the shorter piece out of 20 and then reduce by half to reach a mark out of 10.

Criteria	Excellent	Above Expectations	Meeting Expectations	Below Expectations	Expectations Not Met
<b>Content</b> adherence to topic, handling of topic	4	3	2	1	0
<b>Writing</b> appropriateness of vocabulary, clarity	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

**QUESTION 5****Essay – The Schoolmaster**

The theme of forgiveness

Mev Delport and Engela both have forgiving natures.

Mev Delport is a devout Christian; she is not at all deterred from her decision to employ Jan Boetje as an educator when he hints at having a dark past. She asks, “Is there a sin that cannot be forgiven?”

After the incident with the mules, Mev Delport does not seek revenge but unconditionally forgives Jan Boetje. In fact she actually sends supplies to Boetje with Franz Langermann.

When news of Jan Boetje’s death arrives, Mev Delport weeps and his body is taken back to the farm.

Engela echoes her grandmother’s forgiving nature. When called to select a passage for reading, she repeatedly chooses Chronicles 14 from the Bible in an attempt to communicate a message of forgiveness “for the stranger from a far country” to Jan Boetje.

She is the one who witnesses his cruelty to the mules but forgives him completely and his safety becomes almost an obsession with her.

Jan Boetje is unable to forgive himself.

He tells Mev Delport, “My sorrow I cannot share. And my sin I cannot forgive”. He torments himself with past actions and lives a life of misery and emotional solitude.

After blinding the mules, he inflicts a brutal punishment on himself: he drags a handcart like a mule through the country.

Pauline Smith illustrates the power of forgiveness: characters who are willing to forgive, even the most heinous of sins, live at peace with themselves and cope better than the one who impetuously destroys himself with guilt.

**QUESTION 6  
VIRGIN PEAK**

- |     |   |            |
|-----|---|------------|
| 6.1 | Creates tension / emphasizes importance of this particular peak   | (2)        |
| 6.2 | Virgin Peak – never climbed / unconquered<br>Bushman’s Peak – Stone blade found on the summit indicates that Bushmen / a bushman conquered the peak first | (2)<br>(2) |
| 6.3 | “the tip glowing like a lamp in the desert”<br>Creates an atmosphere of wonder and attraction.<br>Bryant seems to be drawn to the light.                  | (2)        |

- 6.4.1 Both mountains are climbed regularly; there is not the thrill of being the first to climb any of these. (2)
- 6.4.2 Adventurous, daring etc. (1)
- 6.5 It shows his confidence – he feels sure that he will succeed even though people tell him that the peak is “unconquered and unclimbable”. / He claims the peak as his because he believes he will be the first person to reach the summit. (2)
- 6.6 Reid is a sailor without any fear of heights and he is also a keen mountaineer. (2) (Also accept: Reid would not try to out-do Bryant, he is prepared to help Bryant reach his goal). (2)
- 6.7 “I’ll set foot on that summit or leave my bones there” (1)
- 6.8 It is not dangerous and challenging enough (2)
- 6.9.1 Steep rock face / precipice (1)
- 6.9.2 It suggests the steepness of the rock face.  
The side of a house is very steep.  
It would be almost impossible to climb. (3)
- 6.10.1 The words ‘magic’ and ‘inspirations’ show that Bryant is a dreamer / visionary  
He is imaginative and adventurous (4)
- 6.10.2 It is ironic that the more he participates in precarious climbing the more secure he feels about life. (2)
- 6.10.3 It stresses the importance of the mountain climbing experience – the challenge of climbing a virgin peak. (1)
- 6.10.4 It highlights the importance of ‘virgin’. It allows for the insertion of emphatic additional information. (1)

**[30]**

## QUESTION 7 ESSAY

The statement could be said to expose the tragic consequences of circumstances on people's behaviour, however Gordimer and Dhlomo's approaches differ. Gordimer seems to show one side and Dhlomo paints a picture of two behavioural patterns.

In ***Six Feet of the Country*** Gordimer's intention is to expose "pretransitional" circumstances that existed in South Africa at the time, determine how the narrator behaves when an illegal "Rhodesian native" (who has walked hundreds of miles from "poverty to paradise") dies on his small holding. The setting is a symbol of White affluence and advantage. As a part-time farmer (*Baas*) he does not communicate with his staff on personal matters. One consequence of his lack of interaction with his labourers is that the wrong body is buried, but the tragedy is that the narrator remains a flat character – he does not change for the better because of his experience. By using the first person narrator, Gordimer presents the protagonist as an unreliable, biased source of information. The reader can see how his values are coloured by his own judgement – he calls the Blacks "poor devils", the adults "boy" and the children "piccanins". He also refers to the burial arrangements as "dirty work", death as "the final bankruptcy" and mentions "surely one (any body) will do". He merely feels a "little awkward" when the funeral procession passes while he is practising golf. Petrus, on the other hand, is filled with "distress and horror". The protagonist is dismissive of the emotional turmoil suffered by the relatives. By using a first person narrator the reader can follow the protagonist's train of thought, and the reader picks up a condescending, critical tone. The final action of giving Petrus an old suit and saying he is "better off" seals the reader's feelings towards the narrator's dismissive behaviour.

Although the circumstances in ***The Dog Killers*** are vastly different, they affect the behaviour of the protagonist (Jama) and the antagonist (Mlungu) in opposing ways, and the consequences are equally tragic. The setting is in a compound (residential hostel area "reserved" for Black mine-workers) during the apartheid era. The effect of this political climate on the behaviour of Mlungu is symbolised by his name (White man) "so named because of his foolish and sorrowful aping of white people's ways." Mlungu is portrayed by the third person narrator as a cruel, heartless man who cares nothing for his fellow Black man's feelings. Mlungu ignores Jama's emotional turmoil about the impending slaughter of his dog. The conversational tone, established by the dialogue, makes the reader identify with Jama especially when he talks to his pet as if it were a human being. ("I don't know what will become of your tomorrow") Dhlomo creates antagonism towards the behaviour of Mlungu when he writes that Mlungu "smacked his lips in anticipation of the killing". The crucial comment that is made about the characters is that both these men are in the same circumstantial predicament, but each behaves in a different manner. The people under Mlungu's command and become "mad with the lust for blood" "twisting (the dog's) neck off". Inhumane conditions lead to destructive, brutal behaviour – Jama is left "swollen, disfigured, clotted with blood...dead!"

[30]

OR

### QUESTION 8 (Contextual)

- 8.1.1 He has shoes on and they are barefoot. (2)
- 8.1.2 Michael comes from a wealthy/better off (financially) or more privileged society than the Black children (money) so reader feels more sympathy. (2)
- 8.2 Dora is a Black domestic worker so one expects her to feel more for the poor children, especially those of her own race. However she uses the derogatory phrase “every little beggar” to describe the two children. This does not show any compassion. (3)
- 8.3 “Reproof” implies discipline/rebuke/censure. Jacobson wants to make a comment about privileged/advantaged/White children having the right to discipline subservient/Black adults. It is behaviour fostered by parents. (3)
- 8.4 Italics- not an English word/expression – foreign language (Afrikaans for “piece of bread”) (2) **and** (derogatory) nickname given to Black children by privileged White children. (2) (4)
- 8.5 He is rude because he does not invite the children into his house and they have to wait in the lane/ he tells them how to behave: “What do you say?” / they call him *baas* (boss) and he doesn’t react (they are both the same age after all). (2)

### AND

- 8.6 The sun is a symbol of Michael's feelings. In the first passage, Michael feels almost amenable/friendly towards the children so the reference to “**sunlight**” seems to reflect his generosity. In the second passage, the sun seems to “seize the back of his neck”. This suggests his feelings have changed to those of animosity, even hatred because of his guilt. He feels threatened by the two children. (Two marks for passage 1 and two for passage 2 – mark globally) (4)
- 8.7 “interlinked” (2) “together” (1) (2)
- 8.8 It suggest that he still does not understand what they are feeling and thinking. (2)
- 8.9 Candidates must explain Michael’s **emotional progression** from any one dream to another.

**Dream 1:** The Black children appear in his games as helpless, dependent children to whom he is kind. He “saves” them/is a hero and therefore confident about himself.

**Dream 2:** He orders them about, sends them on dangerous missions on which they are shot. Michael is starting to feel threatened by the two children.

**Dream 3:** He becomes physically violent, and commits lewd acts with the girl. He also flees in fear of them. He is losing his psychological control of the situation.

**Dream 4:** Michael takes them to his bedroom and kisses each of them in turn. He feels regret, wishes the situation could be different. He has learnt how awful it is to be lonely/about loneliness.

The candidates need not stipulate the “number” of the dream, but he/she needs to be able to show **emotional progression** based on the **CONTENT order of the dreams**.

(6)  
[30]

### QUESTION 9 Essay

Technically Scott is a very good dancer but even Les realises there is something missing in his dancing.

He needs to go back to basics and to listen to the rhythm and to simplify his movements so that he does not throw away his energy. [Rico says of his dancing, it's too Jazzy!"]

Scott's costumes and his dance steps change as the film progresses and he too starts to concentrate on what he is doing so that even the expression on his face shows that he understands what he is doing.

At the Waratah he dances the Samba in a yellow-gold and black creation. When he and Liz are boxed in he does the only sensible thing to get out of the situation.

He makes moves that are not the Federation steps and so entices Liz out and then dances his own steps spurred on by the responses of the audience. The shots are close ups and medium shots. At times the film is speeded up. Very noisy. His movements are balletic at times.

Afterwards when he asks for opinions no one is prepared to speak out.

Alone in the shadows of the studio and without a partner he gives vent to his feelings dancing energetically at every level and using all sorts of moves as he uses all the space of the semi-lit dance floor. He knows he is good but he realises there is something missing. Fran's request and criticism throw him at first.

The hour he gives her is extended as he realises besides teaching her he can learn from her. They practise for hours and hours.

At the State Championships he dances with her behind the curtains. The rumba unlike the New Steps rumba is more tranquil. There is a sense of togetherness.

Their movements are smooth and gentle. Their faces are serious. They are in ordinary clothes. The light is a dim red and shadowy. The shots are medium and long. The onlookers are silent and awed.

At Fran's home he discovers that not everyone is impressed with the way he dances.

Once he is shown how to listen to the rhythm and is given a chance to learn the steps of the Paso Doble as the Spaniards dance it he learns fast. He is still throwing away his energy. He still has to make his 'face strong.' Rico and Ya-Ya teach him to make each move count. Many long and medium shots. Mise en scene is an important indicator that Scott does not need a studio in which to dance.

At the Pan Pacifics when he slides onto the floor he comes into his own as a man who has understood what the dance is really about. Whether there is music or not he is able to re-enact the bullfight on that dance floor and astound his audience. She is as vibrant as he is this dance and when he lifts her she is a part of him. Look at each other. No wasted movements. Tremendous sense of control. Steps are breathtaking because of their speed and synchronisation.

Crowd responses are warm.

[30]

## QUESTION 10

### Contextual

- 10.1 It is a ridiculous interpretation. There is no understanding of what the dance is about. It is too balletic. There is no control or strength in his movements. He has no real sense of rhythm. His arms are flaying He has no facial expression. (4)
- 10.2 He is a dancing champion – one of the best and he knows his technique is superb. These are just ordinary people in his prejudiced eyes and he does not realise how much the dance means to them. (2)
- 10.3 He watches Rico dance the Paso Doble as he has never seen it danced. The feet moving so fast, the tight controlled turning of the man, the fierce expression on the face. When Ya-Ya moves out onto the floor with him she is suddenly a very graceful dancer who acts out the story superbly. (2)
- 10.4 She realises Fran likes this boy and she realises what is wrong with his dancing. He is a very good dancer but he knows very little about rhythm. She obviously wants him to dance superbly and is prepared to help reach that level because dancing is her life. (3)
- 10.5 Fran's grandmother **teaches him by going back to basics**. She opens his shirt and asks him warmly **where does he feel the rhythm**. She is filmed in a close-up and in a yellowish light. She is smiling and encouraging him. Once he understands she tells him to follow her. Everyone is interested in the lesson. **Everyone is watching** and then we see how they respond by tapping out the rhythm on a glass. Everyone is in ordinary clothes. Young and old are involved. **When Rico takes over they are often shot together** or moving towards each other or 'showing off' to each other in medium close-ups. At the end they show their approval by hugging him warmly. Medium and close up shots. **Music is live**. Light is yellowy and warm. Shadows are not menacing. **In the studio Les and Shirley dance together and shout out instructions**. They count, they criticise e.g. Arms Clary! No communal interest. **Music is on record**. Bright **electric light**. There is a spotlight but no one goes into it. **All dressed up specially** for the lesson. Top of a building. Control is important. High angle shots (6)
- 10.6 To show us just what it is that is different about the Paso Doble. To inspire in us the same awe we see reflected in Scott's face. The synecdoche shots are an index of what Scott is striving towards. (3)
- 10.7 To emphasize the emptiness of their marriage. They are together but they are not. They have nothing to talk about. We are made to wonder what may have gone wrong in their marriage. Is this an indication of how disillusioned he is about his marriage? (2)



- 10.8 At Fran's home we were outside on the back porch where there was a festival scene established by the Chinese lanterns and streamers and the yellowy light. There is a sense of warmth and of welcome. Furniture is functional. Togetherness.  
Shirley's pink and white kitchen is conventional, clinically clean, electric lighting is harsh. Sense of isolation even though room is small. Clock on white wall. (4)
- 10.9 Shirley, the make-up consultant, looks awful – no make-up and her hair is brassy. /  
The very goals for which she is fighting so hard are worthless because they are not fairly won. The marks are manipulated by Barry.  
The man who is the President of the Dance Federation she idolises is a corrupt manipulator who will destroy anyone to tries to change any of the Federation's steps. /  
He is also satirising her hysterical response to her son's refusal to do as she says. She cannot accept that he may have outgrown the studio and the Federation steps./  
Satirising her role as a mother. She does not listen but puts the chops into the microwave and then does not switch them on/  
His rudeness about the steps elicits a greater response from her than his rudeness to her. / Any 2 (4)
- [30]