

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

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

Possible Answers Supp 2007

**SECTION A
CREATIVE WRITING – 30 MARKS**

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

SECTION B
TRANSACTIONAL WRITING – 30 MARKS

Assessment should be based upon TWO longer pieces (a letter OR one other longer piece from Question 2, AND a shorter piece from Question 3). Use the marking scheme below.

Criteria	Excellent	Above Expectations	Meeting Expectations	Expectations Not Met
Content adherence to topic, handling of topic	3	2	1	0
Writing appropriateness of vocabulary, clarity	3	2	1	0
Structure format, length, paragraphing	3	2	1	0
Language spelling, punctuation, syntax, fluency	3	2	1	0
Register style, tone, audience awareness/ purpose	3	2	1	0

QUESTION 4 PLYMOUTH ESSAY

- When Corrie arrives at the farm, driving the SAR + H truck, Kerneels experiences conflicting emotions: pride, jealousy, hurt and even anger.
- That night he has a nightmare of his team of mules turning into a huge metal beast, which he cannot control.
- After a restless night he comes to the conclusion that he has been left behind, that the world has progressed and his own position seems feeble. He cannot accept the fact that his son has in a way become superior to him.
- Kerneels decides to buy himself a car to prove that he is still a man to be reckoned with
- After having bought the car, Kerneels has the dreadful experience of not being able to stop the car. Instead of regaining his pride as owner of the Plymouth, his pride is completely shattered.
- Kerneels finally realizes that his dignity and reputation need not be tainted through his inability to drive a car. He has come to accept his own limitations, he understands that his initial anger, jealousy and hurt stemmed from hurt pride. He sees himself in a new light: not being able to drive does not make him less of a man or inferior to his son.

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QUESTION 5 THE JACKAL – Contextual

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| 5.1 | It emphasizes his innocence and vulnerability | (2) |
| 5.2 | It is customary for the head of the house (the father) to say grace. Klasie has taken over the chore, therefore, by implication he takes over the role of the head of the house. | (2) |
| 5.3.1 | To evoke the reader's sympathy. Klasie is not a big, burly boy, but a frail child with immense responsibilities thrust on him. | (1) |
| 5.3.2 | In line with the South African setting | (1) |
| 5.4 | Drought | (1) |
| 5.5 | Ram | (1) |
| 5.6 | Both Klasie and the cubs have lost their father.
Both are reared by their mother.
Both are subjected to difficulties and have to fight for survival. | |
| | Frailty of both Klasie and the cubs | (Any 2) (4) |
| 5.7 | His responsibilities as "father" | (2) |
| 5.8 | "Suddenly his mind cleared" | (1) |
| 5.9 | His natural childlike instincts would be to play with the jackal cubs, but he realizes the danger they would be to their sheep and has to deny his own emotions + kill them or send Taboets to kill them. | (2) |
| 5.10 | They starve because the mother is caught in Taboet's trap. Klasie is violently upset when he comes across their dead bodies and turns away retching. | (3) |

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QUESTION 6 ESSAY

Candidates need to compare the **changes** in the attitude of the characters of Michael and The Teacher.

Michael is, at first, disdainful/cold towards the “piccanins” whom he thinks of as “*Stukkie brood*” (a derogatory school slang word for Black child). He notices their pathetic clothing (or lack of it), but doesn’t register how they are feeling. He is an “advantaged” White who has been brought up to call adult Blacks “girl” and “boy”, and Black children are referred to as “piccanins”. His attitude therefore is biased/prejudiced. He sees the children as “identical in appearance to a hundred, a thousand other piccanins.” Michael is privileged in more ways than one: he has model cars, toys and gadgets the two don’t have.

When the two keep coming to him, he becomes obsessed with them and starts dreaming about them. They begin to occupy his subconscious/he feels guilt. He starts to “question” the way he has been treating the two according to the way he has been brought up: “fearing that he would pick up germs, bad language”, and ‘Kaffir ways’ and later feels “a little more kindly”. However he has worsening dreams that eventually make him ill.

At the end, he realises/changes, when his dreams are “**no longer** of violence...calm, spacious”. He does not necessarily change for the better, but he changes because in the final dream he kisses them both in a non-sexual way. He becomes aware of them as individual people. When he recovers he seeks them out in the empty lane and sees “a thousand, like them, but not the two he hoped to find.”

The Teacher (more privileged/advantaged than the begging Black Woman), initially wishes she would go away and seems “afraid to face her”. He sees his giving her food as a sign “of defeat” by “these people”. He also feels relief when she goes away. When she visits a second time he tries to play the dominant one by making her speak first, but she says nothing. He tries to be friendly and fills the bag with leftover, which makes him feel more in control; he tells her not to come back as he “had done his duty”. He avoids her by going out more often and the “loneliness got him down. Or was it aloneness.” This is a realisation of his situation. He enjoyed his comforts before, now he doesn’t

When the woman comes a third time, he behaves with strange emotional vehemence (lots of exclamation marks)/unsure of himself/anger/defensive, and this feeling escalates in what he sees as “the ritual” over which he suffers from lack of sleep, becomes short-tempered and even thinks of giving notice to The Student and moving out of his comfort zone (his flat).

The Teacher feels a “burden” is lifted from him when the woman doesn’t appear again, and then “slumped down” and “felt like crying but couldn’t” when he comes to a realisation of his own human failure. He hears the “whine” of The Student’s car (the insignificant moaning of the Youth vs what’s real) and changes the way he feels about the real plight of struggling, poor people/Blacks.

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QUESTION 7 CONTEXTUAL

- 7.1 Philemon and Matilda seem to have a loving relationship because Philemon “enjoyed taking in a tray of warm breakfast to his wife, **cuddled** in bed.” Matilda “appreciated her husband’s kindness.” (3)
- 7.2 He can **openly** talk about the government/political situation because there are no policemen/Whites on their buses. (2)
- 7.3 There is a worried look on his face and he stops teasing the office boys when Philemon approaches. (2)
- 7.4 Maphikela knows that Philemon’s wife is having an affair, and because he loves Philemon, he hates the idea that he has to give him the bad news. (2)

AND

- 7.5 The relationship has deteriorated. There is no longer any trust. (Do NOT accept it is bad) He treats her with disdain/contempt (even hatred). They don’t converse. He makes her serve the suit meals. (Any reasonable justification) (3)
- 7.6 God/religion is no longer a part of their daily lives. Philemon has lost faith. (2)
- 7.7 “**plunged** into his meal”/“With his **mouth full**”/“a **toss** of his head”/“**casually** gathered”/“**flung** a dry cloth”
Any two examples of **body language**. (2)
- 7.8 Blunt/stern/forceful (NOT **harsh**) (2)
- 7.9 The difficult emotions **slowly** started to affect her – as if something was eating her away. (2)

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QUESTION 8 ESSAY

Dancing is a way of life for these people who enjoy the excitement of the rhythm, the exotic costumes and glamour.

The Hastings family are a divided family. There’s Shirley dancing with Les and not Doug; Scott with Liz; Kylie with Luke. Shirley had danced with Les instead of Doug believing they would lose if he danced his steps. She and Les lost. Shirley and Doug’s marriage became empty and sterile. This fear and failure which resulted in an unsatisfactory marriage ends up with Shirley putting pressure on Scott to win. She wants him to stick to his goals and win the Pan Pacifics. Shirley will not accept that he wants to make up his own steps. She tries to force him to keep within the confines of the Federation by allowing Barry to tell him the truth; by finding a partner for him. She goes so far as to slap him as well as use emotional blackmail like “After all the sacrifices...” close up shots of Shirley show us her anxiety and tension when he tells her he will be dancing with Fran. The way she marks the calendar, puts on her make-up, shows her agitation. We hear her voice screaming support.

Dancing for these people is an escape from the dreariness of their lives and the opportunity of being noticed. Doug, though he does not join in in the studio lessons, is an interested observer and on his own tries out his own steps. He is always there on the sidelines recording on film what is worthwhile and ready to give support. Scott on the other hand, agonises about what people think of his steps. He asks Liz and Wayne. Neither gives him a satisfactory answer. When he takes on Fran, he is prepared to learn from her and her family especially when he sees how different their Paso Doble is. He focuses entirely on learning and perfecting the steps. We see them working at all hours.

For Fran's family dancing is a form of reuniting them and reminding them of their Hispanic roots. Everyone joins in and if one dances one must do so with intensity and meaning – dance from the heart, which is where one feels the rhythm. Fran dares to ask Scot to dance with her when Liz drops him as her partner. She knows how to improve his dancing and she's prepared to tell him. She is also willing to learn. Unlike Liz, she is creative and intelligent enough to work things out for herself too. She does not always follow where a man must lead. Consider her reaction to when she tells him she knows how to resolve a particular step. She is unselfish enough to accept that Tina and Liz are more confident dancers than she and to let him dance with them if he wants to. It is this aspect which makes Scott reassess the situation and why dancing is so important to him.

For Barry Fife dancing is a means of controlling people, of playing a power game, of being respected and admired because he is the President of the federation. He enjoys the glamour and the glitz. To make sure he is not ousted he uses all the tricks and schemes and ploys he can to keep his stranglehold on the dancing federation. He will not allow anyone to introduce new steps – he arranges who will win e.g. He says to a very drunk Ken and Tina, "I have fixed it up so that no matter what Scott Hastings does you will win." He also finds a way for blackmailing Scott into dropping Fran for Liz. In this way, he is assured that no new steps will be danced. His greatest miscalculation is he underestimates Scott's love of dancing and Doug's courage to face up to his fear.

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QUESTION 9 CONTEXTUAL

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| 9.1 | The dancing couple emphasise that Scott is without an official partner. One can only succeed in ballroom dancing if one has a partner made for one. The artificial world it represents is controlled by Barry Fife. Scott will not be intimidated by him anymore. Trophy represents the importance of winning. | (3) |
| 9.2 | To teach Wayne the bogo-pogo in preparation for the Pan Pacifics. | (2) |
| 9.3 | Barry wants to persuade Scott to dance with Liz so that he will dance Federation steps and so not rock the boat. He wants no one to know of the meeting. | (3) |
| 9.4 | He keeps the counter between them. He can't wait to get out of the room when he sees that it is Barry and not Wayne waiting to see him. He checks on Barry's story by going through Doug's photo album. | (3) |

- 9.5 He decides to dance with Liz and dumps Fran without letting her know beforehand. (3)
- 9.6 She is hurting and yet she keeps her dignity. She allows him to escape with his dignity intact by telling him he should dance with her since she is his style. She has not said it in so many words but she is telling him that he has not heart. He is as artificial as all of the others. She is clever and knows and understands Scott and that he will not be satisfied with the Federation's steps. (2)
- 9.7 He dances the rumba with her behind the curtain (2)
- 9.8 **Nathan and Tina**
 dance in the full glare of the spotlight.
 Their movements are stilted and stylised
 Their costumes are flamboyant and quite glitzy.
 The audience reacts when told to by the commentator
 They are filmed mostly in long shots (Any two) (2)

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