

# SETSWANA

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<p><b>Paper 3158/01</b></p>
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<p><b>Language</b></p>
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Generally, candidates performed well. Those who received good marks produced work that had a solid structure, using paragraphs and punctuation in the writing exercises to good effect. They attempted all the sections and all the questions in the question paper with equal commitment.

Candidates should, however, be encouraged to write legibly, as some handwriting was very difficult to read.

Another important area for candidates to work on is grammar, including the use of prefixes and suffixes, a proper understanding of which was lacking in some of the work of a small number of candidates. The correct formation of plural nouns also needs more attention. A small number of candidates neglected to use a capital at the beginning of words such as *Batswana*.

Candidates should be discouraged from using slang in the examination. Though not widespread, its repeated usage was evident in some of the candidates' work. Apart from the inappropriateness of such language, it made it difficult to follow the logic of what the candidate was attempting to put across in some cases.

Candidates should be strongly encouraged always to attempt to answer each question in the paper. There were indications that some may not have tried their utmost to do so, which inevitably lead to loss of marks.

## **Section A**

Successful candidates presented well-structured essays, argued logically and made effective use of punctuation and Setswana idiom. As a sizeable part of the work from other candidates was unstructured, however, Centres should continue to encourage candidates to use an essay plan. This will help candidates avoid repetition, vagueness and erratic or flawed argumentation.

## **Section B**

Although candidates approached this section from different angles – e.g. in the format of a newspaper article or a discussion in a public place like the *kgotla* - the central message was well presented in a majority of responses. There was also plenty of evidence of audience awareness in many of the essays.

## **Section C**

This section proved to be challenging for a fair number of candidates, some of whom seemed not to have understood the passage very well. This was suggested by the fact that they did not finish answering all of the questions, while some answers bore little relation to the questions asked. As they are, by some margin, the least-developed of all of the skills tested in the paper, comprehension skills will need to be given more attention as a matter of priority.

## **Section D**

Unlike in previous years, where a majority of candidate opted to translate from Setswana into English, the opposite was the case this year. Some candidates did not pay enough attention to detail in their response or produced translations that were too literal. As a result, their translations lost some of the meaning of the original passage.

# SETSWANA

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Paper 3158/02

Literature

## General comments

There was a marked improvement in performance this year. Many candidates scored high marks. Most dealt better with **Sections A** and **B** than **Section C**, as is usually the case. It is therefore recommended that future candidates prepare better for the poetry section to gain access to the highest marks.

The candidates who performed poorly were mostly those who answered only one or two questions or misunderstood the questions as a result of a generally poor grasp of Setswana.

## Comments on specific questions

### **Section A: Short Story and Novel**

- (a) The question asked candidates to write about the repercussions that befall Naledi following a number of ill-judged decisions she makes in her life. A number of candidates neglected to mention Naledi's illegitimate child whom she abandoned and who was rescued by her neighbours. This is an indication that these candidates did not sufficiently understand or were not very familiar with the contents of the novel. This particular incident is perhaps the most significant example of the wrong choices that Naledi takes.
- (b) A few candidates had difficulty understanding the symbolism referred to in this question. They interpreted the storm/tornado/hurricane literally instead of making the link with the British invasion of their village which disrupts their way of life. Symbolism, on the whole, was not always understood well. Those who did get to grips with it scored high marks.

### **Section B: Drama**

Most candidates did very well in this section.

### **Section C: Poetry**

#### **Question 3**

- (a) Some candidates struggled to identify the theme of the poem. Quite a few wrote long paragraphs, whereas one sentence, crisply describing the theme of the poem would have been sufficient. In answer to the question "If you were the poet, how would you perceive the problem?" ("*Wena o ne o tla bona maitemogelo a, ka tsela efe fa o ne o le mmoki?*"), most candidates simply said that they shared the poet's opinion or that they saw things the same way the poet does. Even if candidates agree with the poet, they ought to supplement such approval with their own opinions and perceptions to show that they have properly engaged with the poem. A small number of candidates ignored the question and produced pre-learned material that was, in most cases, irrelevant to the task set. Candidates ought also to be reminded that they should use quotations sparingly and appropriately and not rely too heavily on quotation as a means of gaining marks as, more often than not, excessive quotation obscures or prevents a personal response to the poem.

- (b) A large number of candidates reproduced the content of the poem instead of focussing on the task given. It was clear that some struggled to understand what was expected of them, which may have been the result of weak preparation. There were also instances in which candidates made vague references to the poem without spelling out exactly what it was that they wanted to draw attention to. For instance, some candidates wrote "Line x or y of the poem has elision" without stating the instance of elision itself.

Some candidates wasted time writing about poetic devices which did not appear in the poem. If the poet does not use a specific device in his/her poem, there is no need to highlight this.

#### Question 4

##### Unseen poem: *Khudu*

Although most candidates did very well in this question, some still relied too much on citing many quotations without any qualifying comment. Candidates should be encouraged to engage with the poems, expressing their own ideas in their own words in order to arrive at a personal response that is relevant to the task.

A few candidates seemed not to realize that the animal in the poem is appealing to people to stop hunting and killing it in a cruel way. As a result, the wider significance of the poem as a literary response to animal cruelty was often not picked up on.

Attached is a list of common orthographical errors that will need to be avoided in future examinations:

<b>Errors:</b>	<b>Corrections:</b>
<i>Posetsa</i>	<i>Busetsa</i>
<i>Iposeletsa</i>	<i>Ipusolosetsa</i>
<i>Sekwele</i>	<i>Sekolo</i>
<i>Rrgwe</i>	<i>Rraagwe</i>
<i>mmagwe</i>	<i>mmaagwe</i>
<i>Doela</i>	<i>Duela</i>
<i>Boiteketsa</i>	<i>Boitiketso</i>
<i>Ntlung</i>	<i>Ntlong</i>
<i>Thoka</i>	<i>Tlhoka</i>
<i>Mosula</i>	<i>Mosola</i>
<i>Ebile</i>	<i>E bile</i>
<i>Santse</i>	<i>Sa ntse</i>
<i>Lefhatshe</i>	<i>Lefatshe</i>
<i>Gonneng</i>	<i>Ka gonne</i>
<i>Difetlogo</i>	<i>Diphetogo</i>
<i>Itumelese</i>	<i>Itumedise</i>
<i>Malwa</i>	<i>Mmalwa</i>
<i>Baaba</i>	<i>Baba</i>
<i>Matlamorago</i>	<i>Ditlamorago</i>
<i>Kupile</i>	<i>Kopile</i>
<i>Ene</i>	<i>E ne</i>
<i>Ele</i>	<i>E le</i>
<i>Simologong</i>	<i>Tshimologong</i>
<i>Tlikulugong</i>	<i>Tikologong</i>
<i>Magaring</i>	<i>Magareng</i>
<i>Botsilo</i>	<i>Bosilo</i>
<i>Manating</i>	<i>Menateng</i>
<i>Tsamika</i>	<i>Tshameka</i>
<i>Sina</i>	<i>Sena</i>
<i>Tsila</i>	<i>Tshela</i>
<i>Sintla</i>	<i>Sentle</i>

<i>Sinya</i>	<i>Senya</i>
<i>Mitsang</i>	<i>Mmitsang</i>
<i>Sipatleleng</i>	<i>Sepetleleng</i>
<i>Tlaloganyo</i>	<i>Tlhaloganyo</i>
<i>Tlokafala</i>	<i>Tlhokafala</i>
<i>Sibakanyana</i>	<i>Sebakanyana</i>
<i>Satswa</i>	<i>Sa tswa</i>
<i>Godugela</i>	<i>Hudugela/fudugela</i>
<i>Tata</i>	<i>Thata</i>
<i>Botselo</i>	<i>Botshelo</i>
<i>Nkati</i>	<i>O ka re</i>
<i>Scholo</i>	<i>Sekolo</i>
<i>Kgathwa</i>	<i>Kgathwa</i>
<i>Metso</i>	<i>Ditso</i>
<i>Itsupa</i>	<i>Itshupa</i>
<i>Monna wa motia</i>	<i>Monnā wa go tia</i>
<i>yawnong</i>	<i>Jaanong</i>
<i>The</i>	<i>Tee</i>
<i>A atswaris</i>	<i>A a tshwarisa</i>
<i>Wagagwe</i>	<i>Wa gagwe</i>
<i>tiriping</i>	<i>loetong</i>
<i>Ibile</i>	<i>E bile</i>
<i>Seoma/seame</i>	<i>Siame</i>
<i>Ithatlhela</i>	<i>Itatlhela</i>
<i>Setseso</i>	<i>Sejeso</i>
<i>Sepatila</i>	<i>Sepetlele</i>
<i>Bofirifiri</i>	<i>Boferefere</i>
<i>Botshilo</i>	<i>Bosilo</i>
<i>Tlabogela</i>	<i>Tabogela</i>
<i>Ibosetsa</i>	<i>A e busetsa</i>
<i>A monyale</i>	<i>A mo nyale</i>
<i>Mafako</i>	<i>Mafoko</i>
<i>Fetlhelwa</i>	<i>fitlhelwe</i>
<i>Lemogi</i>	<i>Lemoge</i>
<i>Bui</i>	<i>Bue</i>
<i>Matlhata</i>	<i>Mathata</i>
<i>Migala</i>	<i>Mogala</i>
<i>Tero</i>	<i>tiro</i>
<i>Teroeng</i>	<i>Tiroeng</i>
<i>Terong</i>	<i>Tirong</i>
<i>Mafulomga matlhalana</i>	<i>Mafulong a matalana</i>
<i>eyentshe</i>	<i>E ntse</i>
<i>Sechaba</i>	<i>Setšhaba</i>
<i>Le book</i>	<i>Leboko</i>
<i>Se golo</i>	<i>Segolo</i>
<i>Sokola</i>	<i>Sotlega</i>
<i>Ire/iri</i>	<i>Dire</i>
<i>Nniti</i>	<i>Nnete</i>
<i>Tsileng</i>	<i>Tsheleng</i>
<i>Boetswaro</i>	<i>Boitshwaro</i>
<i>Capari</i>	<i>Kapari</i>
<i>Siemolole</i>	<i>Siamolole</i>
<i>Basha</i>	<i>Baša/bašwa</i>
<i>Ba bueledi</i>	<i>Babueledi</i>
<i>Faele</i>	<i>Fa e le</i>

<i>Dina</i>	<i>Di na</i>
<i>Mitlha</i>	<i>Metlha</i>
<i>Maikotlo</i>	<i>Maikutlo</i>
<i>Pudi</i>	<i>Podi</i>
<i>Ntlu</i>	<i>Ntlo</i>
<i>Dichono</i>	<i>Ditšhono</i>
<i>Ifasa</i>	<i>ipofa</i>
<i>Sechaba</i>	<i>Setšhaba</i>
<i>Rutloetse</i>	<i>Rotloetse</i>
<i>Seameng</i>	<i>Siameng</i>
<i>Thakathakanya</i>	<i>Tlhakatlhakanya</i>
<i>Ntlatla</i>	<i>Ntata</i>
<i>Ikgothaela</i>	<i>Ikwatlaela</i>
<i>Botama</i>	<i>Botlana</i>
<i>Thoka</i>	<i>Tlhoka</i>
<i>Bulawa</i>	<i>Bolawa</i>
<i>Direlweng</i>	<i>Dirilweng</i>
<i>Hotel</i>	<i>Hotele</i>
<i>ikotlaya</i>	<i>Ikwatlhaya</i>
<i>A sathole</i>	<i>A sa tlhole</i>
<i>Boithumelo</i>	<i>Boithomelo</i>
<i>Mabotobotung</i>	<i>Mabothobothong</i>
<i>Pasa</i>	<i>Falola</i>
<i>Kgatlhehang</i>	<i>Kgatllhisang</i>
<i>Ikotlaela</i>	<i>Ikotlhaela/ikwatlhaela</i>
<i>Nophotse</i>	<i>Nopotswe</i>
<i>Tsege</i>	<i>Tshege</i>
<i>A tlhanna</i>	<i>A tla nna</i>
<i>A tlhame</i>	<i>A tla mo</i>
<i>Tshofetse</i>	<i>Tsofetse</i>
<i>Tshile</i>	<i>Tshele</i>
<i>Matswau</i>	<i>Matshwao</i>
<i>Tswanelwa</i>	<i>Tshwanela</i>
<i>Tero</i>	<i>Tiro</i>
<i>Mmile</i>	<i>Mmele</i>
<i>Tshono</i>	<i>Tšhono</i>
<i>Ithobogo</i>	<i>Ithoboga</i>