

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

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

POSSIBLE ANSWERS OCT / NOV 2006

**SECTION A
CREATIVE WRITING – 40 MARKS**

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

**QUESTION 5
FOCUS ESSAY**

Theme of parenthood -(1) the roles of the parents, (2) their concerns and (3) aspirations in "The Jackal" and "Manhood"

The candidates must compare the roles. The essay must form a coherent whole. Aspects to consider would be the candidate's ability to link similarities and identify differences.

Similarities

Mothers' (Rob's, Klasie's + jackal cubs') concern about present well-being of their children.

Fear of future.

Dedication of mothers in role of protectors of their offspring.
Both mothers love their sons unconditionally

Mothers as care-takers – reference to meals in all three instances.

Emotional bond between mothers and children.

Differences

A dominant father-figure in MANHOOD, no father in THE JACKAL.

Socio-economic differences. In MANHOOD there is obviously no lack of money. Poverty and hardship in THE JACKAL.

Aspirations of Rob's father cause conflict in the home.
Klasie's mother feels Klasie loves the farm and it seems to be a forgone conclusion that Klasie will continue in his father's footsteps.

Mr Willison pushes Rob too far – subjects him to emotional and physical strain in order to fulfil his own ambitions.

In both stories the boys resort to lies and subterfuge to protect truth about their feelings which their parents would find difficult to accept.

[30]

QUESTION 6
FOCUS CONTEXTUAL

- 6.1 The teacher is not interested in other people; he labels people: The Student and The Woman. Impersonal, not individual, denies them a personality. (4)
- 6.2 Inappropriate – never really connected, beggon, cannot invite her in is not a vision. Change bond, misses her – if doesn't come.
Appropriate in an ironic way / Not a traditional visit. Visitors are usually, welcomed into one's home, the woman was not invited in at all, but is initially met with animosity. After many weeks the teacher "seemed to welcome [and dread] her visits", yet they never had a proper conversation. Mark globally.
Can give BOTH – appropriate + inappropriate + motivation. (4)
- 6.3 "The tortured whine" - negative undertone in both the adjective and noun, shows the teacher's disapproval, noisy, visitating, treats vehicle carelessly. 'Loud and noise' – 1 mark. (2)
- 6.4.1 He detests interference from people / lack of interest in others / no desire for contact with other people, knows calls won't be for him. (2)
- 6.4.2 Personal response required, e.g.
= I think the teacher is childish / immature / silly.
He is lonely and bored and should welcome contact with others; envious of Student's active social life.
- OR**
- =I think the teacher is a very private person + does not want to be interrupted in his work. He probably thought that the call was for the student; therefore it is understandable why he took the phone off the cradle. (3)
- 6.5 The repetition of the s-sound in "The silence surging softly backwards.." enhances the lulling effect of peacefulness and quietness. (2)
- 6.6 At first he wishes the student will come home so that they can talk, but when he arrives home, the teacher immediately goes to bed (2). This indicates the irrational behaviour of the teacher, many of his actions illustrate contradictions, e.g. wanting the student to deal with the unwelcome visitor, yet being upset when the student does. He is obviously very lonely but is shutting himself off from people. (Mark globally.)
Don't penalise if don't comment on general behaviour but focus on this occasion only. (5)
- 6.7 Loneliness - emotion experienced when a person feels isolated from others. Loneliness can be experienced when you are surrounded by other people.
i.e. ? emotional vs ? physical (1)
- Aloneness - being physically alone - no other person around. (1)
- 6.8 He starts buying groceries for the lady + becomes curious about her personal life (2)

6.9 Personal response. Substantiation must be given from the text.

Either – (Yes) – he is lonely / wants to communicate / is sensitive / longs for company / cares for the woman, etc. Desperately lonely, boarder emphasizes lost youth.

OR

(No) – he is foolish, too weak to stand up to the student / unable to communicate his needs – or similar. No marks for merely “Yes’ or ‘No’. Master of own fate, - choice involved. No marks for ‘I sympathise’ / ‘I don’t sympathise’.

(4)
[30]

QUESTION 7 TO KILL A MAN’S PRIDE ESSAY

Candidates need to deal with the issues of how Ha’penny and Vukani try to maintain their **human dignity** from desire to be accepted + to gain dignity creates fantasy world in the face of Paton's (the superintendent of the reformatory) and Vukani's parents' **sensitivity/insensitivity** to their predicaments.

In *Ha’penny*, Paton states that "small boys turn instinctively towards affection, and one controls them by it, naturally and easily" so this is how he expects Ha’penny to behave. Most of the children in the reformatory respond as he expects as is demonstrated by the "brief smile(s) of acknowledgement" from the boys on parade. Ha’penny tries to maintain his dignity by creating an "acceptable" family, but Paton shows a level of insensitivity by exposing the truth: Richard and Dickie are the same names. Ha’penny then tries to change the first letter to cover his lie and maintain his dignity. Paton investigates Ha’penny's history out of "fatherly" love; that he feels "a great duty" towards Ha’penny. Ha’penny talks of Maarman as his "mother" - she was loving, honest, and strict. Ha’penny wants to be respected because he has a mother. It saves him from "the lonely life that he led."

Paton might be regarded as insensitive when he asks Ha’penny a second time about his "family", however Paton realises his insensitivity immediately. "I had shattered the very foundations of his pride and his sense of human significance." Ha’penny becomes sick as a result. This can be seen as a severe (psychological/ emotional) response to an assault on his dignity.

Paton eventually realises he's underestimated Ha’penny's need to be loved. "I wished I'd done something sooner" is what he says when Mrs Maarman suggests they must erect a monument to Ha’penny.

Vukani dignity: from his roots, wants to be like people in township – is faced with the "usual agony" of expecting to play the violin for guests in the **opening** paragraphs while he should be doing homework. He dreads it.

His parents' attitude towards outsiders is immediately obvious by their ridiculous expectations of the authorities who treat teachers with disdain: "These bush schools" and the subsequent reference to the wilderness excursion, all for 'effect' on their visitors. They refer to the 'uplift(ment) of the black nation" and yet what they do is humiliate their son in front of visitors.

Vukani closes his door and considers running away. He wishes to be able to speak to his sister. These thoughts are to try and maintain his dignity in the face of what he knows is to come

He feels lonely and resentful when listening to the adult conversation, and his thoughts even start to dwell on death. He has a "sensation of fear deep in his breast" and even shows hatred for his mother's "deep, rich velvety" dress. His parents' insensitively required him to perform. His mother claims that his room is as "good as any white boy's" which places added pressure on him. And she uses an ultimate insult by classifying him as "Kaffir children!... Always ungrateful!" All this happens in front of visitors. That shows insensitivity because conforming to Western culture is more important than a child's feelings. When Vukani tries to escape playing for the visitors his mother continues her tirade: "Children can be so destructive". Vukani's father shows a slight sense of sensitivity when he tries to interrupt his wife, but he is ineffective.

Vukani is humiliated and responds reasonably. He thinks of smashing the violin and running away, but doesn't.

When Vukani's mother hits him, it is the ultimate degradation of her and she loses the readers' respect.

Candidates must focus on children's responses to adult expectations of them

[30]

OR

**QUESTION 8
TO KILL A MAN'S PRIDE CONTEXTUAL**

- 8.1.1 Loving/caring – Philemon loves to make his wife breakfast in bed, leaves her to sleep in, does not disturb her, appreciate each other. (2)
- 8.1.2 Enjoyed taking in a tray", he left her " cuddled in bed"/ he didn't "put her in her place" / she was a " good wife" / " appreciated her husband's kindness" Must quote extract NOT whole paragraph. 2 points from passage = 2 marks. (2)
- 8.2 He wants the reader to identify with/relate to/become more involved in his circumstances OR take notice of the racial differences between people / – he wants to give the story a universal significance. / "We" suggests voice of Philemon, its a personal comment from him. (2)
- 8.3 Matilda is portrayed as a "good wife" and yet she betrays him because she is sleeping with another man. (Must show clear understanding of irony) OR Later he does "put her in her place" / controls her life physically and emotionally. (3)
- 8.4 He is described as jovial. This provides contrast to the news that he has to impart to Philemon - that his wife is having an affair. / Philemon welcomes his company but his news is unwelcome. Maphika – means garrulous ∴ name means 'talkative one' + he is one who informs Philemon of wife's infidelity. (3)
- 8.5 They are friends and Maphikela has to tell him something that no-one wants to hear - his wife is being unfaithful. (2)

AND

- 8.6 Consciousness (daylight, sunlight) – to understand ‘seeping’ concept. Metaphor (1) Reader is made aware that Matilda slowly realises (1) the cruel reality of her situation. Explanation must show a clear understanding of the word "seeped" (1) to get full marks. (3)
- 8.7 She jumped / flinched in fright because she thought Philemon would hurt her. (2)
- 8.8 She does not enjoy the delicious meal because it makes her feel guilty about the affair and how much she has hurt her husband, so she cannot eat. / She is humiliated and afraid. Cooked to appease husband, doesn't say grace, can't eat, atmosphere turns food to sawdust. (3)
- 8.9 They are not devoted because Matilda had an affair (1) and Philemon is cruelly punishing her for it through his body language (2). Philemon "plunge(s)" (verb) into his meal, and tells her to be seated with a "toss" (noun) of his head. He "casually" (adverb) washes up, "flung" (verb) a dishcloth at her and they do this in "wordlessness" (noun). One adverb, one verb and one noun (3) + 3 for explanation. (6)
- 8.10 Joking – “strain” or “nibbled” (not “unconscious/degrees”) (2)

[30]

QUESTION 9 STRICTLY BALLROOM ESSAY

Each group that is being taught has a different reason for learning to dance or learning a dance.

Kendal's studio: This is a place set apart for an after-work activity that offers glamour and an escape from the boredom of a mundane job. The colours of the outfits are garish which have to be as outlandish / weird as possible and often not very attractive e.g. Shirley, Vanessa, Fran. Scott on the other hand is dressed almost completely in black.

Everyone moves in the same direction [anti-clockwise] circling the spotlight and not going into it. Instructions are called out by the teacher who is dancing with the other teacher. The teachers use this time to discuss ‘important’ matters. Shots of them are low angle medium shots.

Often the shots are high angle and long. These show the dancers circling the room keeping out of the spotlight. There is a sense of remoteness, emptiness, no creativity or spontaneity. Also emphasises how ordinary and small / unimportant they are. They are allowed no creative input. They are all taught the same - robotic effect.

Music is recorded - artificial. Sounds are harsh, tinny and even discordant at times. No one appears interested in anyone else - no praise given, no encouragement - only criticism e.g. "Arms Clary!"

Kendal's studio after everyone has gone: Scott is teaching Fran in a silent and semi-dark studio. There is no music. He counts, talks, explains the whole time. The music we hear is an index of how successful the lessons are; sets the atmosphere and links scenes.

They move in and out of the spot. Dance in natural light near the windows; while they remain in the studio it is as if they are trapped by the federation's steps but once on the roof their dancing is more lyrical and so is the music.

Both in ordinary clothes - hers become more feminine; he remains in dark trousers and a white shirt or vest. Colours are muted.

Camera shots -lots of close ups to show emotion e.g. faces, feet. Camera follows them at medium angle as they dance.

Very few cuts because we are watching them gradually growing closer and she is becoming more graceful. Scott praises her regularly by a comment or even by the way he pulls his face.

Fran's home: there is a fiesta, during working hours; All are interested and offer support. Music is live / authentic or from a radio. Blends in. Lively rhythm.

Full figure and medium shots to emphasise the beauty of the movements. The close ups to emphasise the power of the dance. Close-ups of Rico's feet dancing.

Shots emphasise the emotions coming into play.

Start at the basics – Scott is stripped to his vest and made to follow – Rico dances with him and they inspire each other to greater heights. Correct a fault immediately by showing what they want e.g. Rico: 'It's too jazzy.' He calls Fran.

Total concentration is required. Workaday clothes

Light is natural because they are outside. At night there are the Chinese lanterns for the fiesta effect. Colours are warm.

GOOD CONTENT BUT no mention of Cinematic technique $\frac{7}{20}$ max.

QUESTION 10 STRICTLY BALLROOM CONTEXTUAL

- 10.1 The trophy is the index of what they all aim for – fake gold which is like their world of artificial smiles and apparent happiness – it is the symbol of success. To be a successful ballroom dancer one must have a partner and at this stage Scott does not have a recognised partner. Serves to remind us that winning is focus / only winning counts / symbolises what he can lose in Fife's world. (4)
- 10.2.1 To try to persuade Scott to dance with Liz and keep within the Federation rules so they can win the Pan Pacifics and make Doug happy. To tell Scott the 'truth' about what can happen if one dances non federation steps. Barry says he does not want Scott to make the same mistake his father, Doug, made. Focus on issue with parents / emotional black mail / etc. (4)
- 10.2.2 To persuade Scott to keep within the rules of the Federation so that he Barry can keep his control on the Federation. / Ensure that Scott does not rock the boat by dancing new steps. Tell the 'truth', manipulate Scott. (2)
- 10.3.1 It is a cliché from beginning to end. The whole story is larger than life and all show. The scene is old-fashioned with the girls in wide skirts, beehive hairstyles, pancake make-up, petticoats. The song is called : Yesterday's Hero. The acting scenes are quite silly and the number of girls dancing with Doug are typical of the secret desires of Barry. Colours are garish. Expressions are exaggerated and fixed. Even Doug's throwing Shirley up into the air is a ridiculous exaggeration. Tragi-comedy, exaggerated, false world, fantasy, artificiality. Barry sees as 'real', he's lived it so long. (5)

- 10.3.2 The fact that the meeting was set up by him through Wayne. The low angle shots of him. The way he looks out of the corners of his eyes to see Scott's reaction. The way he pulls the 'champion' flag from his pocket and then tells Scott not to tell Doug about it. He plays on Scott's fear of hurting his father and his father's pride. the red filter, use of pantomime technique to illustrate deception, cartoon lie, physical impossibility in pantomime ∴ tale dishonest. (4)
- 10.4.1 He is caught in a trap – He likes Fran and knows how hard she has worked to get to where she has; he knows she is good but he is still not sure if she can handle the pressure of the competition. With Tina he is assured of success. It is an easy option to reach his goal of winning the Pan Pacific. (3)
- 10.4.2 In the case of **Nathan and Tina**:
 Their costumes are very ornate
 Their dancing is glamorous and stylised but movements are repeated and stilted
- slow motion
 - Exhibitionist nature of their Rumba is practised, NOT dance of love.
- They have glittering smiles
 They dance in the full glare of the lights
 They are filmed in long shot
 The audience responds to the comments by the announcer
- In the case of **Scott and Fran**
 Their clothes are simple
 Movements are quiet and graceful and smooth. Steps are simpler
 Faces are serious and close together
 They dance in the semi-dark. Shots are medium. Audience watches in silence (8)
- Real Rumba – the dance of love, private, behind curtain.
 - Silhouette and softer, romantic setting.
 - Rose colour – romantic.

[30]

TOTAL FOR SECTION C: [30]

TOTAL: 120