

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

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

POSSIBLE ANSWERS OCT / NOV 2006

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 some 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

SECTION C
LITERATURE

QUESTION 4
FOCUS
ESSAY

Literature Essay Marking Grid
Standard Grade

	15	Contents	5	Style
A+	15	Excellent grasp of meaning and content	5	Lucid and correct
	14			
	13,5			
A	13			
	12			
B	11	Very good grasp of meaning and content	5	Clear with few errors
	10,5		4	
C	10	Good grasp of meaning and content	4	Plain, yet generally accurate expression
	9		3	
D	8	Reasonable / average grasp of meaning and content	3	Average; generally intelligible
	7,5		2	
E	7	Somewhat limited grasp of meaning and content	2	Some distracting errors
	6		1	
F	5	Unsatisfactory understanding of both meaning and content	1	Defective
			0	
FF	4,5	Serious errors present	0	Barely intelligible
G	4	Almost totally inaccurate No link to content or meaning		
	3			
	2			
	1,5			
	1			

Humour created in characters in *A Bekkersdal Marathon*

- Bosman uses subtle satire in creating the characters. – Use of the term ‘satire’ is not necessary for SG.
- Ds Welthagen is held in “two much veneration” [He is portrayed as a stern, dour man.
 - He preaches against the evils of dance halls – “for several Sundays”
 - Preaches with tremendous fervour on “places of awful sin”
 - He takes “a firm grip on the pulpit rail”

He has particular mannerisms – “For years his manner of conducting the service had been exactly the same”

His mannerisms are quaint: after announcing the hymn his head sinks forward onto his chest and he remains rigid. The way he goes into a trance but still commands the respect of the congregation causes humour.

= Both the manner in which he is portrayed and the fact that he is regarded with immense respect, add to the humour of the situation.

- Billy Robertse is the likeable scoundrel in the story. He has a mysterious “complaint” which is eased when he has a quick drink at regular intervals. For this he keeps a bottle of “medicine” with him all the time. During the psalm-singing marathon humour is created when Billy makes desperate signals to the elder and deacon for more “medicine”, this results in his organ-playing having “more than ordinary turns and twirls”

Reference to Billy’s past satirizes the prejudice of the unsophisticated locals. He arrives at Bekkersdal with his belongings tied in a red cloth – the picture of a tramp, but the gullible people in Bekkersdal believe his story about having been a sailor and travelling on foot for the sake of his health.

Humour is added when they are unhappy about the fact that Billy once played the organ in a cathedral because it “sounded too Papist”, but approve of him having played in a dance hall in South America.

- Bosman paints a vivid picture of the elders, especially elder Landman, in their ridiculous act of tiptoeing in and out of the church with a bottle of wine hidden under Landman's manel.

With each visit to the vestry, the elders and deacons show increased signs of intoxication, their dignity lost.

[20]

**QUESTION 5
FOCUS
CONTEXTUAL**

THE VOTER

- 5.1 He was a struggling mission school teacher, financially poor and unsuccessful in his job, but now he is rich, lives in a mansion and owns two luxury cars. / He was poor, now rich (1) (2)
- 5.2 They notice his wealth and prosperity and begin to think that they are also entitled to share in his wealth because they supported him with their vote five years ago. (2)
- 5.3 These words emphasize and comment on the theme of bribery and corruption involved in politics. (2)
- 5.4 No. (No marks) He prospers too rapidly and too excessively / uses bribes / exploits people. (2)
- 5.5.1 To secure votes for Marcus Ibe (2)
- 5.5.2 He flatters them, (2) and then bribes them with money (2). (4)
- 5.6 He tries to bribe him and instills fear in him. He relies on Roof's fear of the iyi to get him to vote for POP (2)
- 5.7.1 He tears the voting-slip in two (1) and puts half of the slip in each box. (1) (2)
- 5.7.2 Roof believes he has voted for both candidates, but his votes are of course not valid, therefore he doesn't support either candidate. (2)

[20]

**QUESTION 6
TO KILL A MAN'S PRIDE**

ESSAY

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 expected 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. Paton questions him again about this "fact". 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. (The word "duty" can be interpreted either way if well justified) 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 says they must erect a monument to Ha'penny who had **claimed** her as a mother.

Vukani 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 "upliftment 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 their 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 – she loses the readers' respect.

[20]

OR

**QUESTION 7
TO KILL A MAN'S PRIDE**

CONTEXTUAL

- 7.1 Michael is advantaged/rich/White – wears shoes/goes to school. The other two are disadvantaged/poor/Black – barefoot/don't go to school. (4)
- 7.2 White children like Michael were taught by their parents to refer to Black adults/domestic workers as “girl” and Black children as “piccanins”. It was regarded as acceptable. This demeans the adults and children. (4)
- 7.3 It is slang/Afrikaans name used by White children for any African child. (2)
- 7.4 She was probably hungry, looking at the bread, or maybe she felt uncomfortable. (2)
- 7.5.1 Personification. (1)
- 7.5.2 He is feeling threatened by/guilty about/hatred for the children/very hot (2)
- 7.6 They are referred to as “the two”, and “together”. Their hands are “interlinked”. The girl constantly repeats what her brother says. (Any two justifications) (2)
- 7.7 **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 explain what Michael “**does to them**” based on the **CONTENT of the dreams.** (3)

(3)
[20]

**QUESTION 8
STRICTLY BALLROOM**

ESSAY

Fife appears to be a highly respected, caring, honest **President** who knows what is going on and what is good for the Federation. He is introduced as the man who has a video on sale that will help you. As the film progresses we realise that the video has not moved with the times.

When **we** first meet him Barry is not **photographed** as a very nice man – his skin is liverish looking [red light]; he looks bloated; he has a double chin which is emphasised by **the low angle shots**. He is **dressed in blue**, has a blonde wig, and has blue eyes – all stereotypical of a good person which he is not. He is photographed mostly in **low angle shots** which make him appear not only larger than life but also very threatening. During TV interviews **he leans forward** and makes his statement.

He knows what the weaknesses are of the people around him. He exploits this. He knows that Les is so loyal he will never really see through him. When he speaks to Les about Tina being Scott's new partner **the way he puts his arm around Les** and tells him what a hard time he had of fielding calls that week he uses his position to advantage. Les is taken in and is grateful to Barry for his kindness. He does not realise that Barry wants Scott to toe the line and dance Federation steps.

Wayne he knows wants to be a successful dancer and he is prepared to string him along. Wayne is impressed that the President even speaks to him. When Barry tries to persuade him to help him, he gives Wayne a video of his and Wayne is so bowled over he does just what Fife wants. In both, Luhrmann uses low angle shots to make Fife appear superior.

Barry Fife knows how to persuade people e.g. Shirley and Les. He persuades Scott to dance with Liz at the Pan Pacifics for his father's sake.

Asks him not to tell Doug because Doug is a proud man.

When he is seen at meetings he is seen in his office surrounded by files.

He does not participate in meetings except to make his decision. He does **not allow anyone else to have an opinion but no** one notices.

We are constantly told about President Fife. We are aware that everyone seems to want to please him. Yet behind the scenes we see another side of him e.g. in the bedroom with Charm.

He is always filmed in close-up low angle shots on a dais behind a table so that he appears to be impartial. Yet we see how he tells Tina not to worry and that he had set it up for them to win.

Lighting is either from behind or from below. He always seems to be hiding in the shadows so that no one can really see him clearly.

Even at the end he maintains control when he decides that Scott Hastings and Partner should leave the floor. No one reacts at first. We see how his eyes move from side to side when he hears the clapping but he does not move. When he falls with his trophy the illusion is finally destroyed.

[20]

**QUESTION 9
CONTEXTUAL**

(May get 1 mark here)

- 9.1.1 They had lost (1) ü at the Waratah Competition / the night before when Scott (1) ü had danced his own steps to get them out of a boxed in situation. (3)
- 9.1.2 The Samba (1)
- 9.1.3 She will not dance with him any more. / She is no longer his partner. (1)
- 9.2.1 The Tango (1)
- 9.2.2 Scott should apologise to Liz because without her he is nothing. (1)
He should not get above himself (1)
To get a light in him and to let it shine through (1)
He must dance "Strictly Ballroom" / He must not dance his own steps (1)
(Any 3) (3)
- 9.2.3 He is very upset / angry because he cannot understand why Les cannot support him in what had happened. He feels he had done his best under the circumstances. Frustration – so restricted. Global (3)
- 9.3.1 Rico wants to show him what to do. He must learn / It is a demo. He wants him to understand what he means when he says Scott's dancing is too jazzy and that he was throwing away his energy. He wants him to see what he has to do to get the movement right.

A more simplified answer is acceptable. (3)
- 9.3.2 The Paso Doble (1)
- 9.3.3 (Needs to focus on differences)

Studio vs Fran's home	
1. Teachers dance together	1. Rico and Granny dance with Fran and Scott
2. Teachers shout out instructions (impersonal)	2. Rico and Granny encourage / more personal, warm
3. Students dance within restrictions of the studio (bars)	3. Students dance outside, sense of freedom
4. Focus on technicalities	4. Focus on expression
5. Tape-recorder / records	5. Guitar, clapping
6. G_____ class	6. Individual
7. Beginners treated with disdain	7. Beginners treated with empathy.

(Any 4) (4)
[20]

TOTAL: 80