

POSSIBLE ANSWERS FOR:

GRADE 12

LITERATURE ESSAY HG

Assessment Table : Essay Answers : Maximum 30 marks : 20 + 10

Symbol	%	CONTENT			STYLE	
		Mark 20	Classification	Criteria Observed	Mark 10	Criteria
A+	100	20	Outstanding	Exemplary answer under examination conditions	10	Planned, fluent, with good control of tone and style
	95	19			9	
	90	18				
A	85	17	Excellent Distinctive	Mature under-standing; real appreciation; thorough knowledge of material	8	Lucid and correct
	80	16				
B	75	15	Very good	Very good grasp of meaning and material	7	Clear, with negligible errors
	70	14				
C	65	13	Good Average / Satisfactory	Good grasp of meaning and material. Clear concept of main thought; adequate detail knowledge; may lapse into narration	6	Plain expression
	60	12				
D	55	11	Less than satisfactory	Reasonable understanding of question and material	5	Pedestrian
	50	10				
E	45	9	Passable	Limited understanding of question and material	4	Some distracting errors
	40	8				
Fail	35	7	Inadequate	Unsatisfactory knowledge of material; errors of understanding of question and/or material	3	Defective - requiring marked effort to understand
	30	6				
	25	5			2	Obscure
	20	4				
	15	3	Erroneous	Serious errors of understanding of question and/or material	1	Barely intelligible
	10	2				
	5	1				
	0	0				
		No answer to question			0	Illiterate

Focus

QUESTION 1 : ESSAY

Don't be overly concerned with candidates "pigeon-holing" characters in the "right" category i.e. into developing / rounded or static and flat. Allow for personal opinion which is convincingly substantiated. What you are looking for is a sound understanding of the characters in the stories.

Ideally, in their introductory paragraph, candidates should define terms.

developing / rounded - complex, many-sided, undergoes a permanent and important change in some aspect

flat / static - characterised by one or two individualising traits; he or she is one dimensional and can be summed up in a sentence. Often, secondary characters may be kept static or flat. Stock or stereotyped figures are of necessity "flat".

Schoolmaster - Much can be made of Engela as a rounded character owing to her complexity and depth.

Jan Boetjie, too, is hardly one dimensional as there is so much mystery surrounding him and his actions reveal a tremendous complexity.

Bekkersdal Marathon - much evidence here of "stock" / flat characterisation. The characters are representative, symbolic figures, and are sketched very humorously but not in any detail. They don't develop and are vehicles for the satirical message.

The Road to Migowi - main character (conductor) drawn in quite a bit of detail. Complexity of emotion. Certainly not one-dimensional. Passengers presented as stereotypes: "rude talkative man" "fat women" "crying child" The bus driver reveals complexity of characterization: 'he is said to be very "rich" but he prefers "hardship" to "comfort".

The Luncheon - Certainly not as finely drawn as in "The Road to Migowi" or "The Schoolmaster". However, quite a lot can be deduced about the two characters although they don't develop and change.

The man is chivalrous but also vain and proud. The woman is greedy, insensitive and selfish.

English First Language (H.G.) Paper III

QUESTION 2

Short Story – Focus

The Schoolmaster by Pauline Smith

- 2.1 On the farm of Nooitgedacht in the Ghamka valley.
Candidates do not need to give an exact location (as above). However, Smith's settings are 'spiritual' as well as geographical and are integral to her stories. There is much scope for commentary on the setting in the "The Schoolmaster".
isolated – farming community, unsophisticated, pleasures closely tied to the land. Lack of materialism. Comfort taken from familiarity (description of wagon-house)
Stunning / serene setting established on the day of the picnic. "... how beautiful is the still clear air ...". Tragedy takes place in this setting. The peaks of the Zwartkops bring Engela a sense of peace. Jan Boetjie's body is found in a 'drift' - it is in a sense fitting that he dies "in nature". (5)
- 2.2 Infatuation, devotion, maternal - a need to care and comfort and save.
Love is a joy (bringing a zest to her life), but also a sorrow: her feelings are not openly returned and she loses her loved one.

Hers is truly a selfless love – almost spiritual in its purity. (5)
- 2.3 high-point or intensity of feeling or action.
This comes in the shocking unexpectedness of Jan Boetjie's savage mutilation of the mules. (4)
- 2.4 Pity. The whole story revolves around Christian values of pity, forgiveness, redemption etc. It is unlikely that she'd want us to feel anything but sadness towards a tortured figure. (4)
- 2.5 Allow for a variety of responses: love and forgiveness, sin and repentance are the most obvious themes. Responses must be rooted in the text. (4)
- 2.6 Mother is over protective and believes that the father is pushing the son too hard. (3)
- 2.7 He wants to please his father. (2)
- 2.8 Allow for a range of opinion here. Lack of communication in families can be destructive etc. (3)

QUESTION 3 : TO KILL A MAN'S PRIDE

The Visits

The narrator is plagued by guilt. He has material possessions - a home, a career, food and finds it difficult to ignore the pleas of The Woman. He is thrown off balance by her demanding stance - she is neither "servile" nor "pleading" - she has an underlying arrogance.

On the second visit the narrator attempts to assert himself, not very successfully. The student would have dealt with the situation far more simply and effectively. His nagging guilt persists. The Woman has unnerved him to the extent that he creeps in and out of his flat and even entertains thoughts of moving.

He realises too that he is regarded as an object of mirth by The Woman and her companion. His pride and his guilt jar unpleasantly. He has little understanding of human nature, he is a solitary man. He now buys groceries for her. When, eventually, she fails to appear he feels huge relief. On learning that the student has accosted her he feels impotent rage. For him, the matter has not been brought to an acceptable conclusion.

"Six Feet of the Country" has, as its protagonists, a somewhat smug and patronising white couple. When they discover that their servants have concealed an illegal alien on their farm their pride is dented. Their relationship with the workers is not as it had seemed to them.

Without having planned to, the narrator becomes embroiled in a bizarre bureaucratic mess. He is a proud man who considers both the police and the workers to be his intellectual inferiors. He is, however, "outwitted" by both - The authorities produce a body (albeit the wrong one) after the servants have collected a large sum of money to have the body exhumed.

The matter progresses to the stage where the narrator's pride must be upheld - he will not allow himself to be out-manoeuvred by the nameless authorities. The narrator has no understanding of the need of his labourers to grant the dead man a dignified burial.

His wife and Petrus seem allies in highlighting his guilt. He fails to retrieve the money paid by the servants for the exhumation. The matter is not resolved effectively - "the whole thing was a complete waste." Possibly the only one "better off" at the end of the saga is the dead man's father, who returns to Rhodesia with a cast-off suit.

n.b. The candidates will probably not have structured their answers in this way, nor can they be expected to raise ALL of these points. MARK WITH DISCRETION!

[20 + 10 = 30]

QUESTION 4 : TO KILL A MAN'S PRIDE - Contextual

- 4.1 He enjoys especially the company of Maphikela but in addition, the bus trip is a sociable, informative occasion. The commuters discuss various topics comprehensively. The trip is entertaining. (or similar - 4)
- 4.2 It functions only nominally as a bus-stop. It fulfils none of the stated objectives - the commuter remains unprotected. It is indicative of the living conditions portrayed in this story. (or similar - 3)
- 4.3
- 4.3.1 It is friendly warm and trusting. The men like and respect one another. It could be compared to a "father-son" relationship in some ways. Or similar - 4)
- 4.3.2 Sociable, friendly - he enjoys the company of people. (2)
- 4.4 Credit understanding of irony. Philemon **expects** that there will be bad news coming - he anticipates being asked for a loan, possible. Yet the news is far worse than he could have anticipated. (Give credit to valid link to irony - 3)
- 4.5 Petrus's brother, an illegal alien (from Rhodesia) who has died on the farm. (3)
- 4.6 The narrator knows that the young black man who had died will **not** have been regarded as important and the authorities will simply have placed him in a pauper's grave. Allow possibility of prejudice too.
- In order to spare Petrus's feelings, however, the narrator tries to portray the burial as having been a generous, caring gesture. Or similar - 4)
- 4.7 The narrator, being White, has the power to resolve the issue - he would be capable of retrieving the body (if he wanted to make the effort.) (3)

The narrator does not want to waste any more time wrangling with bureaucracy.

or

His cultural/religious views do not correspond with those of Petrus. He cannot understand the black man's urgent need to bury the body with dignity and due ceremony.

or

The narrator knows that in his dealings with the (White, Afrikaans) police and authorities he is, to an extent, at a disadvantage. (The police have already criticised his ignorance of what goes on in his servants' quarters.

or

The narrator is, by nature, a somewhat cynical man - he simply does not see a reason for pursuing the matter.

Or other valid - 2 + 2 = 4)

[30]

Question 5
Strictly Ballroom: Essay

This question requires the candidate to discuss the initial unsuitability of Fran as Scott's dancing partner. Luhrmann presents her as frumpish and clumsy. In addition, she is unattractive and an evidently inexperienced dancer. She seems to belong with the beginners, where we see her dancing with a female partner. She is the most unlikely partner for the experienced Scott.

The change comes about as she partners Scott on a trial basis. The candidate could refer to how we see her change: clothes, make-up, general appearance, greater confidence in her dancing skill. There is a key moment when she takes off her glasses, part of the transformation from ugly duckling to beautiful swan.

There are the scenes at Fran's home as we see her increasingly appropriateness as Scott's partner. In part this is the result of the training Scott is receiving from Fran's grandmother and father, and the greater ease with which she now partners him.

Finally we see the culmination of the story when the two defy the Dancing Federation to dance their own steps. Now Fran is totally one with Scott. Emotionally and in terms of the dance, they have become true partners.

Note that the candidate is required to make reference to how the film shows this transformation come about. This includes all aspects related to the character of Fran, including her physical appearance as well as her emotional readiness to partner Scott. It is not enough simply to discuss the change. The candidate must refer to how this is captured on film.

TOTAL: 30

QUESTION 6
STRICTLY BALLROOM: CONTEXTUAL

- 6.1 ~~It creates~~ a certain excitement, even tension. It gives us very necessary information, while at the same time inflating the issue. For film buffs: it harks back to old films where this technique of the spinning newspaper was employed. (3)
- 6.2 Fife wants to maintain his power. He does not want to be challenged. Scott is the rebel who is ready to take a chance and explore new steps. Themes: conformity, creativity, power ... (3)
- 6.3 Fife secretly promises Ken and Tina that they will win. All they have to do is go through the motions. (3)
- 6.4 She wants Ken to say that Pam has broken both her legs and that he wants to dance with her. We see Pam behind the wheel of a car. We see her screaming as the windscreen wipers are going. The car spins upside down. (4)
- 6.5 We see Doug as an excellent dancer. However, increasingly he dances his own steps, thus losing his wife as partner. The whole scene is presented as a play acted out within a proscenium. There is much exaggeration and parody in the movement, costumes, sets, music and make-up (4)
- 6.6 The family is supportive. They are positive and teach Scott how to dance from the heart. They also show him the steps he must use. (3)
- 6.7 for Wayne, dancing is a hobby. He is conservative and conventional. He looks up to the authority of Barry fife. He is not at all creative. He is easily swayed and manipulated. However, there is also a basic decency. In contrast, Scott is the rebel. He does not accept authority nor will he conform. (3)
- 6.8 Fran gives Scott the confidence and courage to dance his own steps. She is understanding, encouraging and bold. Candidates should choose a scene that shows their understanding of Fran's positive influence. (4)
- 6.9 Candidates should look at the pun: dancing ballroom in terms of strict rules as well as the need to break with convention. Allow for variations. (3)

TOTAL: 30