

**ENGLISH PRIMARY LANGUAGE, HIGHER GRADE
PAPER THREE: WRITING & LITERATURE**

SECTION A: COMPOSITION - 40 MARKS

CRITERIA	EXCELLENT	ABOVE EXPECTATIONS	MEETING EXPECTATIONS	BELOW EXPECTATIONS	EXPECTATIONS BARELY 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

ENGLISH PRIMARY LANGUAGE HG
PAPER III: Original Writing and Literature

SECTION B: TRANSACTIONAL WRITING - 50 MARKS

Assessment should be based upon TWO longer pieces (a letter and one other piece) 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.

LETTERS AND LONGER TRANSACTIONAL WRITING - 20 MARKS

CRITERIA				
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
	EXCELLENT	ABOVE EXPECTATIONS	MEETING EXPECTATIONS	EXPECTATIONS BARELY MET

SECTION C: LITERATURE

For literature essay responses please use the grid below as well as the guides given in each question.

CRITERIA				
CONTENT Addressing of question, critical judgement, personal input	5,6	4	3	2 - 0
KNOWLEDGE OF TEXT plot, characterisation, theme, etc.	5,6	4	3	2 - 0
STRUCTURE format, length, paragraphing	5,6	4	3	2 - 0
LANGUAGE spelling, punctuation, syntax, fluency	5,6	4	3	2 - 0
REGISTER style, tone, audience awareness/ purpose	5,6	4	3	2 - 0
	EXCELLENT	ABOVE EXPECTATIONS	MEETING EXPECTATIONS	EXPECTATIONS BARELY MET

QUESTION 1

Essay

FOCUS

Viewpoint - general: what we are told is filtered through the consciousness of narrator. This will vary according to gender, class, race, education, age, state of mind and so on. Third person narration seems more objective and authentic at times while first person narration is more personal and the reader may more easily identify with the [central] character[s].

The Voter - third person narration - often ironic perspective in general, allows the reader to see the inner thoughts and feelings of Rufus with a measure of sympathy. Understanding of viewpoint here is **crucial** as reader must read between the lines and not accept at face value what is said, discussed or commented upon. The tone is often tongue-in-cheek.

A Bekkersdal Marathon - ostensibly first person narration, but through the created persona of Oom Schalk Lourens. It is important for candidates to differentiate between Bosman and Oom Schalk. Bosman is a satirist and often delivers incisive social critique through his unwitting mouthpiece. The viewpoint is essential here as it takes a humorous and ironic look at small town life in a typical 'dorp'. Give the story its unique 'Groot Marico' flavouring, etc.

The Storyteller - third person narration, omniscient narration as both the thoughts of the aunt and the bachelor may be accessed by the reader. The viewpoints of the two adults and their mutual antagonism is emphasised through their treatment and thoughts of one another.

The Visits - the viewpoint character is the Teacher. We are able to identify with his particular mindset and sympathise with his sense of isolation as he battles to communicate with either the Student or the Woman on any really meaningful level. It is idiosyncratic and the spontaneity of thought and feeling is well captured.

Viewpoint gives life to character, aids in establishing setting/milieu and sets the overall tone for story - therefore important.

[30]

QUESTION 2

Contextual

MANHOOD

- 2.1 His standard of masculinity/manhood is defined on a purely physical basis. Feats of strength or endurance are yardsticks by which manhood is to be measured. He is already pressuring his son to measure himself by standards such as 'adult' and 'fit' (a pun?). (3)

- 2.2 Images [similes] of death and injury are disturbing. Mr Willison perceives his son as dead (an unconscious wish?) emphasising how he despises Rob's passivity and apparent laziness. He is aware of Rob's frailness and weakness on one level but the word 'sullen' implies he regards Rob as sulky and obstinate. (4)
- 2.3 Despite the father's impression of sullenness or obstinacy, Rob appears to be honest in his objections -not just objecting/moaning to be difficult or to reject his father's wishes. Rob is not engaged in 'normal' teenage rebellion but apparently genuine in his complaints. (3)
- 2.4 Allow scope for personal opinion.
ACTIVE -deliberately deceives father in order to escape 'internal training' at home. Conceives of plan to circumvent father while deliberately allows father that he exceeding his expectations.
PASSIVE - does not openly confront father and cause arguments about his attempts to mould Rob. Rob is engaged in a lesson in survival and not in merely making a statement. Etc. (4)
- 2.5 Mother over-protective. She compensates for father's harshness etc. (3)
- 2.6.1 Mr Willison as unsympathetic - is himself inconsistent/weak. Puts up talse front for Rob instead of allowing for mutual acceptance.
He cajoles, badgers and finally succumbs to bribing Rob to do as he bids him.
Does not make any real attempt to know his son, etc.
YET - we do feel sorry for him as he cannot put off the trappings of his own upbringing and archaic value system and is made a fool of by his son, etc.
Does show genuine concern for son.
VALID SET OF STATEMENTS. (4)
- 2.6.2 Mr Willison is viewpoint character so that readers may understand his motivations and not see him merely as an overbearing ogre.
It also allows for suspense as we cannot anticipate the outcome of Rob's deceptions, etc. (2)
- 2.7.1 Well-motivated choices.
Bribery is obviously the most successful as it is both the 'final straw' and what ultimately what WILL get Rob going. The others may be independently ranked and motivated by the candidates. (4)
- 2.7.2 Most could be deemed **inappropriate** as they are both seemingly ineffective and damaging to Rob's self-esteem, etc. OWN well-reasoned answers are encouraged. (3)

QUESTION 3 Essay

TO KILL A MAN'S PRIDE

Cultures in South Africa -cause of conflict and understanding -most candidates should note that understanding does not equal acceptance or tolerance necessarily.

Not every story listed need be discussed.

The Dog Killers - conflict is caused by diverse cultures forced into proximity on the mines with little official encouragement of integration or tolerance. Western ideals are endorsed and aspired to by some but are also seen as oppressive and bureaucratic. Understanding is engendered finally to some degree as the concept of the sacred nature of all life is affirmed in the final lines of the story. Life is needlessly sacrificed but this is condemned.

Six Feet of the Country - conflict between white and African values as well as conflict between insiders/outsideers and English/Afrikaans. Conflict arises on all these front and a hierarchy is established with the luckless dead man at the bottom-most rung. By the end of the story various degrees of understanding have been reached. By the Africans it is that the ways of the white world are mysterious, bureaucratic and usually unsympathetic. Both the white husband and wife have learnt and changed by the end of the story and their tolerance has also increased even though this was not automatic.

Ha'Penny - Conflict is not primarily racial but one of class and language. Although Mrs Maarman cited colour/race as being her primary objection to taking 'ownership' of Ha'Penny it was more the association with a homeless waif and criminal that she took umbrage at. The other conflict is between authority (Paton) and the boy, although the racial divide may exist this is not the cause of conflict. Both Paton and Mrs Maarman grow in understanding AND tolerance by the end of the story.

The Music of the Violin - Conflict arises out of the adoption of white values versus acceptance and embracing of own African values. Those who have Western aspirations are seen as sell-outs and as guilty of not caring for their fellows. Westernised Africans clash with both their traditional and their politicised counterparts. The children, Teboho and Vukani, grow to despise their parents for the apparent disservice being forced upon them. They are treated as outcast and are victimised. By the end of the story it is clear that they will come to reject much of what their parents stand for and aspire towards. It is noteworthy that the mother feels 'bereavement' at the end but not necessarily remorse.

Each story requires its measure of conflict for its substance but in each some sort of journey of understanding does occur. The first is obviously the bleakest but the others do point towards a more accommodating and hopeful future.

[30]

QUESTION 4 Contextual

TO KILL A MAN'S PRIDE

- 4.1 'pride in one's humanity' - candidates should express such concepts such as dignity, self-worth, self-respect and so on - indicating that each person should have and be accorded an inherent measure of esteem and politesse simply as part of their heritage as a member of the human race. Certain concepts being regarded as universal, etc. (3)
- 4.2.1 Ideas - that of man's inhumanity to man is unfortunately universal and that even when overt cruelty is not evident there are also the crimes of neglect and shunting away of the unpleasant, etc.
Link with title of story - sometimes physical death need not occur, the killing of one's essential sense of self-worth can be worse. (4)
- 4.2.2 Tone/Attitude - cynical, cutting. It is a condemnation of man's selfishness, apathy and unthinking cruelty. In both extracts the writer seems to exhibiting a great degree of self-control and makes bald statements with judgement left largely implied. (2)
- 4.3 Atmosphere created through setting as bleak, stagnant, lifeless and grimy/grey is one of poverty and misery. Appropriate quotations:
'Auschwitz', 'long grey structures', 'monotonous row[s]',
'rocky...depression', 'dry stream', etc. (4)
- 4.4 1970s -rise of BC movement and renewed resistance to apartheid; time also of great repression and violence by then govt. The quelling of the 1976 student uprisings being the most striking example... We achieve a better understanding of the conditions under which both township and hostel dwellers lived during this time and the nature of the treatment they were obliged to tolerate, etc. (4)
- 4.5 Mtutu and Somdali's friendship - not apparently close or even like-minded individuals but it represents a growth in mutual understanding, tolerance and respect. They are colleagues who engage socially and are prepared to make allowances for one another. (3)
- 4.6 (a) 2 SIMILARITIES - marginalised and African, victims of racial oppression, must endure hardships simply to survive, gain employment, travel far to get to work...
(b) 2 OPPOSITES - township dwellers have better accommodation and feel superior, are generally native to geographic area - not from distant provinces or countries, more homogenous in culture and values... (4)

4.7 TWO OF:

Workplace prejudice - African people are often assumed to be less competent and proficient than white counterparts, etc.
Difficulty in gaining employment...

Unfeeling bureaucracy - govt workers seen as badly qualified, inefficient, corrupt and apathetic. One could go on...!

Xenophobia - outsiders seen as job-robbers, criminal elements, somehow inferior and suspicious, etc. (4)

4.8 Cultural diversity is celebrated and each cultural group gains its sense of worth and dignity from engaging in cultural rites and customs, etc. (2)
[30]

QUESTION 5

Essay

STRICTLY BALLROOM

Strictly Ballroom as cliché - debate.

FOR:

most elements of film common to all romantic films -original
misunderstanding/conflict/differences in background resolved by end of film. Also dance
movie clichés repeated -outsiders battling against the establishments/ expert mentoring
inexperienced but talented novice/dancing in the rain/sexy outfits (or lack of)/ dancing in the
rain/appealing soundtrack/'winning' in spite the odds (at least acclaim)/ sense of ambition
and competitiveness.../soft focus for romantic scenes/blues for harsh realities

AGAINST:

Original reworking themes and material.
Classical versus more modern/popular forms of dance, original costumes and choreography.
Romance is more subtle and understated.
Sexiness is not central or overt.
Aware of itself as a pastiche/homage to earlier films.
Greater contextualisation and familial involvement.
New ground is broken but within confines of tradition.
Setting unique and unromanticised.
More intimate and gritty in feel.
Colour is cleverly and evocatively used.
Documentary intro clever and unusual.
Camera is not just a recording device but part of the medium.
Editing is superb.

OWN opinion and insight to be rewarded. Candidates should present an argument, not a one-sided view. Any appropriate conclusion.

[30]

QUESTION 6

Contextual

STRICTLY BALLROOM

- 6.1.1 Scott and Liz have been boxed in and Scott attempts to get Liz to participate in his creative escape of their entrapment. It is during the much intercut first competition. (2)
- 6.1.2 Scott is frustrated by both the rudeness/dirty tricks of couple 69 and by Liz's wavering/cowardice. He is impatient and tense. (4)
- 6.2 Shallow focus. Scott in the foreground is in focus but the background is blurred and indistinct. (2)
- 6.3 Scott's outfit - relatively skimpy and colourful, glitzy - representative of racy and fast-paced Latin number currently engaged in. Bold and makes a statement. (3)
- 6.4 TWO CHANGES FOR EACH:
Scott: taking more stock in own judgement, caring less about winning and convention/less egoistical...
Fran: more physically appealing/more confident/less clumsy... (4)
- 6.5.1 POPULARITY: Very romantic point in film - characters are growing in consonance/closeness. Gritty urban backdrop provides effective and unusual contrast. Film's signature tune/leit motif introduced at this point. OWN viewpoint... (3)
- 6.5.2 Coca-cola sign dominates background, its ubiquitous nature makes it instantly recognisable although cut off here. The dancers are in centre of frame and the focal point emphasises the intimacy and intensity of the moment. Open frame suggests movement but the lack of other background besides sign simultaneously creates warm/intimate atmosphere. (4)
- 6.6 Lighting is sparse and dim suggesting the private and secret nature of the scene but the central spotlight on Doug points towards his pivotal role and desire to dance. He is centred but indistinct - we are not at this point sure of his motivations. Normally he is marginalised and only occupies centre frame when on his own. (4)
- 6.7 Both dances occur simultaneously and eventually each swops dancing locales. Interior/exterior contrast but both are secret expressions of dance. Doug's collusion with pair becomes clear. (2)
- 6.8 **Laughter:** he is dancing with an apparently imaginary partner, reminiscing about an obviously distant past, he is not an attractive or evocative dancer, he has been a figure of fun/bumbling...
Pity: we feel sorry for him in his isolation and loneliness, his pathetic attempts to hold on to the past, his mistreatment by others... (2)

[30]